DOCUMENT RESUME

ED 366 949 CS 214 194

AUTHOR Fox, Dana L.
TITLE The Relationship between Beginning Secondary Teachers' Conceptions of English and Their Instructional Practices: Two Case Studies.
PUB DATE Dec 93
NOTE 43p.; Paper presented at the Annual Meeting of the National Reading Conference (43rd, Charleston, SC, December 1-4, 1993).
PUB TYPE Speeches/Conference Papers (150) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Beginning Teachers; Case Studies; *English Instruction; *English Teacher Education; Higher Education; *Preservice Teacher Education; Secondary Education; *Student Teacher Attitudes; *Student Teachers; Theory Practice Relationship
IDENTIFIERS *English Teachers; New Teachers

ABSTRACT

Case studies of two novices at a large midwestern university trace their development from student teacher to first-year teacher in secondary English classrooms, focusing primarily on their conceptions of literature and the relationship of these conceptions to their classroom practices. Data included in-depth, semi-structured interviews, observation in student teaching seminars and during student teaching and first year of teaching, and written artifacts. Both subjects pointed to several major influences on their development as teachers of English: their students, their English education coursework, their peers from those methods courses and from their student teaching seminar, and their colleagues in school settings. Although "Maureen" rarely mentioned professional development activities, "Jenny" believed that local workshops and publications were important. To a lesser degree, Maureen said that her cooperating teacher played a role in her development; in contrast, Jenny felt that her relationship with her cooperating teacher was not useful. Jenny felt that her college English classes had little impact on her development; and the teaching styles of most of Maureen's college English professors clashed with her own developing teaching style. Implications for teacher educators include: (1) provide students opportunities to identify and examine their beliefs about teaching; (2) help beginning teachers understand that their attitudes toward students can have a powerful impact on their instructional decisions; and (3) help prospective teachers when their ideas "clash" with what they experience in the school context. Contains 58 references. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 366 949

The Relationship between Beginning Secondary Teachers' Conceptions of English and Their Instructional Practices: Two Case Studies

Dana L. Fox
University of Arizona

Office Address:
Education 515
University of Arizona
Tucson, Arizona 85721

(602) 621-1488 or 621-1311
FAX Number: (602) 621-8407
Ethernet Address: dfox@mail.ed.arizona.edu

CS214194

A paper presented at the 43rd Annual Meeting of the National Reading Conference in a Symposium on "Teacher Beliefs and Conceptual Change in the Teaching of Literature in Middle and Secondary Schools," Charleston, South Carolina, December 1-4, 1993.

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

D. Fox

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The Relationship between Beginning Teachers' Conceptions of English and Their Classroom Practices: Two Case Studies

> One's personal predispositions are not only relevant but, in fact, stand at the core of becoming a teacher.
>
> --Dan Lortie, *Schoolteacher*

> So what is English? . . . What finally strikes me is the diversity of answers--so many different ways of defining English. Perhaps what really characterizes English is that it's the grab-bag, garbage-pail, everything-but-the-kitchen-sink discipline. Or, recasting this with the dignity that English professors love, English is peculiarly rich, complex, and many faceted. . . . This can feel like a problem but is also a peculiar kind of strength.
>
> --Peter Elbow, *What Is English?*

Historically, educational researchers have described teacher knowledge in terms of efficient routines, stable patterns of practice, and specific skills of "good" teaching; teacher educators believed that such static, propositional knowledge could be delivered in preservice coursework and applied later in classrooms. Largely, the nature and relevance of *teacher beliefs* was ignored by researchers. Recent research on teaching, however, focuses on a more complex view of teacher knowledge, suggesting that teachers' knowledge is practical and contextualized, personal, task-specific and event-structured, and rooted in recurring classroom experiences (Carter, 1990, 1992). Grossman, Wilson, and Shulman (1989) argue that research on teacher knowledge inevitably leads to a consideration of teacher beliefs, and that "teachers' beliefs about teaching and learning are related to how they think about teaching, how they learn from their experiences, and how they conduct themselves in classrooms" (p. 31). Indeed, recent investigations suggest that individuals' personal beliefs and past histories in school affect both their conceptions of the role of the teacher (Britzman, 1986) and their professional orientations and classroom practices (Grossman, 1990; Nespor, 1987; Richardson, Anders, Tidwell, & Lloyd, 1991; Zancanella, 1991).

Despite the burgeoning interest in teacher beliefs, *few studies have explored the relationships between novice teachers' beliefs and their initial classroom practices.* This paper is drawn from a larger study concerning the interrelationships among five beginning teachers' developing conceptions of English, their reported sources of knowledge for the teaching of English, and their success (or lack of success) in enacting their conceptions of English in the classroom (Fox, 1991). In this paper, case studies of two novices trace their development from student teacher to first-year teacher in secondary English classrooms, focusing primarily on their conceptions of literature and the relationship of these conceptions to their classroom practices.

Related Literature: A Theoretical Frame

Several fields of inquiry inform this study, including studies of teacher beliefs as well as studies concerning what Feiman-Nemser (1983) terms the somewhat chronological phases of learning to teach: pretraining (including prior beliefs), preservice (professional coursework and student teaching), and induction.

The Pretraining Phase: Prior Beliefs. Teacher candidates have "considerable informal preparation for teaching" long before they enter teacher education programs (Feiman-Nemser, 1983, p. 152). Lortie (1966, 1975) explores the profound influences of merely being a student, or moving through what he calls an "apprenticeship of observation." Researchers note that students' past

histories in school have profound impacts on the way they conceive the role of the teacher (Amarel & Feiman-Nemser, 1988). Indeed, Britzman (1986) believes prospective teachers

> bring to their teacher education more than their desire to teach. They bring their implicit institutional biographies--the cumulative experience of school lives--which, in turn, inform their knowledge of the student's world, of school structure, and of curriculum. All of this contributes to well-worn and commonsensical images of the teacher's work. (p. 443)

Studies which concern teachers' theories and beliefs about both teaching and their subject matter have demonstrated that teachers' personal histories and personal intentions profoundly affect their professional orientations (Clandinin & Connelly, 1987; Clark & Peterson, 1986; Grossman, 1987, 1990; Nespor, 1987). For example, Zancanella (1991) discovered important relationships between teachers' personal approaches to literature and their teaching of literature, noting conflicts between a "school version of literature" and the teachers' "out-of-school literary lives" (pp. 26-27). The less experienced teachers in Zancanella's study (including a first-year teacher) were most influenced by the "school approach to literature" (p. 28).

The Preservice Phase. Many researchers have agreed that we know little about the actual content of preservice education (Feiman-Nemser, 1983; Lanier & Little, 1986; Zeichner, 1988); however, recent studies have delineated some woeful characteristics of teacher education programs (Goodlad, 1990; Goodlad, Soder, & Sirotnik, 1990). Nevertheless, we do know that professional teacher education coursework has the potential to provide an occasion for prospective teachers to make the transition to pedagogical thinking, especially when preconceptions about teaching, learning, and subject matter are examined during these courses (Feiman-Nemser & Buchmann, 1985; Grossman, 1991). In particular, Grossman's (1990, 1991) research challenges the traditional literature on the effects of teacher education coursework, revealing that subject-specific coursework influences how teachers "rethink" their subject matter for teaching.

In addition to professional coursework, student teaching has been cited as a powerful aspect of preservice education. Unfortunately, many studies reveal that student teachers often quickly dismiss notions from their professional education programs (Popkewitz, 1987; Zeichner & Tabachnick, 1985; Palonsky & Jacobson, 1988). Students teachers' lack of true reflection and their simplistic views of teaching have been cited as deterrents in learning to teach (Calderhead, 1987; Goodlad, 1990). However, student teachers are "marginally situated in two worlds," part student and part teacher (Britzman, 1991, p. 13). As they struggle for their own individual voices, student teachers must often negotiate among many contradictory realities and conflicting discourses of teaching and schooling (Fox, in press). One aspect of the student teaching experience, the weekly student teaching seminar, has been shown to have a profound impact on the student teacher's reflective development in learning to teach (Zeichner, 1987).

The Induction Phase. Feiman-Nemser (1983) suggests that while preservice education provides only a beginning, an encounter with "real" (rather than "student") teaching "enables beginners to start seeking answers to their own questions" (p. 157). Nevertheless, the world of the beginning teacher is filled with difficulty, and problems abound (Ryan, 1986; Veenman, 1984).

Classroom management is often cited as a major obstacle for first-year teachers (Hogben & Lawson, 1984). As they struggle for "control," novices become filled with uncertainty (knowing what they want to teach, but unsure how to do it), and feelings of anxiety and isolation emerge (Lacey, 1977). Often, institutional or curricular constraints may prevent new teachers from attempting new strategies which they feel would be worthwhile (Zeichner, 1983). Many induction programs attempt to "ease the trauma of the first year of teaching" rather than to help teachers learn from experience (Feiman-Nemser, 1983). Grossman, Shulman, and Wilson (1989) argue that new teachers must

develop an ability to acquire new knowledge, to reflect on and learn from experience, not an easy task without the help of peer support.

Methodology

For seventeen months, I conducted qualitative case studies of five teacher candidates as they completed the final phases of their teacher education program in a large midwestern university; three of the participants were subsequently followed into their first year of teaching secondary English. Research questions included: 1) How do the participants define "English" as a discipline or subject for study in school? How do these definitions evolve over the course of the investigation? 2) How do the participants acquire knowledge about teaching? What are their reported sources of knowledge for teaching? 3) How successful are the participants in enacting their definitions of English in the classroom?

Data-gathering methods included the following:

* eight in-depth, semi-structured interviews (Spradley, 1979) with each participant at various developmental points *before, during and after* the student-teaching experience as well as *before and during* the first-year experience;

* participant-observation in each of eleven weekly student teaching seminars (about 90 to 120 minutes each) where the participants discussed (1) case studies of expert and novice English teachers, (2) their observations of teachers, and (3) their own teaching experiences;

* non-participant observation in the participants' classrooms, both during student teaching and the first year of teaching;

* the collection of written artifacts (e.g., participants' personal case studies [adapted after J. Shulman & Colbert, 1988], journals, lesson plans, class materials, and so on); and

* semi-structured interviews with cooperating teachers, principals, and students--conducted as sources of triangulation (Denzin, 1978).

Both the interviews and the weekly student teaching seminar meetings were audiotaped and transcribed verbatim. Classroom observations (often audiotaped) were recorded by hand. All of the information concerning each participant was independently "consolidated, reduced, and interpreted" (Merriam, 1988) and brought together in a case study data base or case record (Yin, 1984). Analysis was based on the constant comparative method (Glaser & Strauss, 1967). When certain patterns or regularities became apparent, these patterns were transformed into categories. As Erickson (1986) suggests, the labels for the categories became empirical assertions, such as, "Daniel sees the connection between literature and life as the main purpose for English" or "Jenny sees writing as the center of the English curriculum." Categories which emerged from the initial interviews were compared with categories from the observations of both the student teaching seminar and the student teachers' and beginning teachers' classrooms. Formal and informal "member checks" (Lincoln & Guba, 1985) were used during the interviews and following the observations.

Once an analysis of each individual case record was completed, a final case study for each participant was written. An identification of various recurring themes within each case provided a means for cross-case analysis, and a comparative study of individual cases was written.

Jenny: Writing at the Center of the Curriculum

Personal and Academic Biography. A primary trait of Jenny's personality was her *enthusiasm*, and her enthusiasm for writing and reading was catching. "I have always really been interested in English," she reported, "and I love to read" (I#1, p. 1). Because English is "the least liked subject in school," she felt compelled to change the subject's image:

> The most important thing that I think I want students to learn is to just enjoy and be able to like English. I think that I have to--and I hope that I can by the love that I have for literature and writing--get them turned on to English a little bit. English is not a dreaded disease. (I#2, pp. 10-11)

Over and over, Jenny returned to this notion of changing students' minds and "turning students on" to English:

> I think my main goal is to somehow reach them in some way with something that we do. Just some part of the entire year that they're going to enjoy and they're going to like and that's going to make a difference. I want them to say, "Well, I didn't think I liked English" or "I didn't think I liked writing" or "I didn't think I liked literature, but because of--as a result of this teacher, of this way of doing it--I do now." (I#3, p. 2)

Jenny always wanted to be a teacher. As a child, she even played at being a teacher: "Even when I was little, that's all I wanted to play, you know, I wanted to be the teacher all the time" (I#8, p. 10). However, Jenny did not pursue a degree in English education immediately after graduating from high school. Growing up in southeast Missouri, Jenny wanted to attend college after high school, but "so many of my friends didn't go" (I#1, p. 2). She was married at age 20 and worked as an insurance agent for five years, but at age 25, she realized, "[T]his is not what I want to do for the rest of my life. I want to teach" (I#1, p. 2). Jenny felt that her experience as an insurance agent gave her "time to grow up," and she viewed her maturity as an advantage: "I think I'm older, I think I really care about being a teacher, and I think it makes me, my goals are just a little bit more directed than they were back then" (I#1, p. 2).

Of the five children in Jenny's family, she was the first to attend college; nevertheless, her parents valued education. During my interviews with Jenny, I learned that her father had been seriously ill for quite some time; he died just before Jenny began her professional semester. Jenny regretted that her father did not live to see her become an English teacher. She reported that her parents are probably the "biggest influence" in her life:

> They've always set really high goals for me and they've always been very supportive. This is hard--because of my dad. He always wanted me to be a teacher. And when I decided to start college, he was always the biggest force that kept me going. My father had an eighth-grade education, and my mother finished high school. So when I started college, they were like, you know, the driving force. They always encouraged me. They've always cared. (I#1, p.2)

Jenny's enthusiasm for the subject of English was paralleled by her enthusiasm for students--their interests and lives. When I asked Jenny what she thought she would enjoy most about teaching English, she replied that she just "loves kids," particularly junior-high students: "They are just eager beavers. They want to learn everything, they want to know. . . . They're like--give me more! And they love you to death!" (I#1, p. 5; S#1, p. 13).

Jenny's academic background provided some impetus for her to enter the field of English education. She pointed to two high school English teachers who were major influences, primarily

because they made English "really fun and interesting" and because their classes were places where students were involved in "doing" things (I#1, p. 1). Certain college professors "turned Jenny on" to literature: "I would not have liked Shakespeare if it had not been for Dr. Marks and his class" (I#8, p. 10). Jenny believed her college English courses helped her become more familiar with "a lot of authors" and certain kinds of literature. She felt literature survey courses served an important purpose in preparing her for teaching:

> [Courses in the English department] give you exposure to the different time periods, the different writings. I enjoyed learning about the different periods. It helps you understand English. And I think that with high school students you can relate some of that history. (I#2, pp. 3-4)

However, Jenny believed she would modify what she learned in those college English courses in order to teach that information to secondary English students:

> The most important thing is that you're going to have to get it down more on their level--by bringing in things that are relative to them, things that they can understand and deal with. (I#1, p. 4)

During her first year of teaching English, Jenny's *enthusiasm* for her subject and her students was noticed by everyone around her: her principal, her colleagues, her students, and even her students' parents. Jenny's principal (who visited her room about once a week during her first six months of teaching) commented on her enthusiasm by saying that she often performed "well-above the expected level" both in motivating students and in creating a climate for learning. When Jenny described her colleagues, she pointed to their low morale and what she saw as the positive influence of her enthusiasm:

> The teachers here--I'm trying to help them overcome this--but they all have really negative attitudes about teaching. Most of them have been here for seventeen or eighteen years. They haven't gotten raises for two years. They can't seem to get a bond issue passed. For some of them, teaching is a chore. It's a job. Of course, I'm trying to change their attitudes about that. Because I'm so excited. I walk into the teachers' workroom and it's like, oh no, here's "Miss Sunshine." I think it's really helped. These teachers have really good ideas. They're just kind of down at this point. (I#3, p. 6)

Jenny worried about popular culture's perception of English teachers, and she felt that most of her students and their parents shared this stereotypical view. She believed the parents were pleasantly surprised when they meet her:

> I've had lots of parents in to visit me, and the minute they walk in the door, they say, "You're the English teacher?" They perceive you as being someone different than you are. I guess they perceive you as a ninety-year-old woman with a bun on her head and glasses. I think, I hope I've educated them. A lot of them talk about the enthusiasm I have. (I#8, p 9)

Finally, Jenny reported that her students sensed her enthusiasm, her love for English. Over time, she believed she came closer to achieving her most important goal:

> Many students say, "I hated English before this year." I think it's the approach that I try to take. They don't know what to expect when they walk into this classroom. Sometimes they think I've totally lost it. They say, "You're not afraid to be yourself," and then they're not afraid to say, "I like poetry" or "This writing isn't so bad." I think they've just had so many notions that English

> is rough, nobody likes it, it's boring. I think they're finding out this year that it doesn't have to be that way. (I#8, p. 6)

Contexts for Teaching English. Jenny was assigned as a *student teacher* in seventh-grade English at a junior-high school of approximately 800 students in a midwestern town of approximately 33,000 residents. In this setting, her classes were made up of a majority of caucasian students; only one or two African-American students were assigned to each of Jenny's seventh-grade English classes. Almost as soon as Jenny arrived in the school, she began to reorganize the classroom's physical environment:

> When I first arrived, [my cooperating teacher] had the seats all in rows. She told me I could rearrange the room any way I wanted. My biggest complaint was that we could not get to the students. So I put them in five groups of six in the classroom--it makes five little tables with their desks pushed together. (S#8, p. 2)

The curriculum for Jenny's courses was generally prescribed by the school district, and her cooperating teacher asked her to teach one unit from this curriculum, a unit on the short story. Jenny's contribution to the curriculum was the writing workshop which is discussed at length later in this case study. Jenny's cooperating teacher asked Jenny to accept responsibilities for teaching gradually. In the beginning of the ten-week experience, she taught one or two lessons periodically. She was finally responsible for all five classes during a four-week period toward the end of her student teaching experience.

Jenny described her student teaching experience as "an absolute roller coaster" (I#2, p. 4). She compared student teaching to "boot camp" because "it's very rough, it's very tiring, you're under so much stress and strain." Jenny "really learned a lot" from her cooperating teacher, but she worried about having to become what she called a "clone" of her: "Sometimes I feel just like a robot up there. I think sometimes cooperating teachers forget that we can't be a clone of them" (I#2, p. 4; S#6, p. 3). During the early student teaching seminar meetings, Jenny reported that her cooperating teacher was reluctant to allow her to have full responsibility for the seventh-grade classes: "She's very attached to those kids. Even [when I teach], there are certain things she does that I'll still have to do. She's kind of got the iron hand now" (S#1, p. 12). Jenny often reported that she willingly volunteered her own ideas for teaching English, but that she sensed a "fine line" between taking the initiative to introduce a new activity or concept and following the cooperating teacher's established pattern in the classroom (S#2, p. 7). In the end, Jenny viewed student teaching as "just a game you play for ten weeks and you're outa there":

> You have to be flexible. I think the most important thing is just to go in with a very positive attitude and try to keep that positive attitude throughout the entire teaching experience. You have to look at a bigger picture, you have to look at the learning and what you're going to gain from it. (S#8, p. 2; I#2, p. 10)

After she completed student teaching, Jenny commented on the "supportive teachers" at this particular junior-high school: "They take you in as their own" (I#2, p. 10). Jenny's cooperating teacher sometimes criticized Jenny for her rural dialect: " . . . one time I said the wrong verb tense--the bell has rang instead of the bell has rung--, and she corrected me" (S#6, p. 3). Jenny maintained that her cooperating teacher "made me feel very self-conscious about the way I talk--it's taken its toll on me" (S#6, p. 4). Although Jenny's cooperating teacher believed Jenny needed to speak in standard English in the classroom, she believed Jenny was an outstanding student teacher in many respects. She was particularly pleased with Jenny's use of a variety of teaching strategies: "Jenny used cooperative learning regularly--group work, panel discussion, lecture and overhead presentations. Her best work came during the writer's workshop" (O#2, p. 1).

As a *beginning teacher*, Jenny taught in a rural school district in a midwestern town of approximately 1200 residents. Of the 250 students in the high school, Jenny worked with approximately 140 students each day. The majority of Jenny's students were caucasian; in fact, only one African-American student was assigned to her English classroom. She taught three sections of ninth-grade English, two sections of tenth-grade English, and one section of Vocational English which was comprised of eleventh- and twelfth-graders. About 40 desks in Jenny's large classroom were arranged neatly in rows, and she often decorated the walls with posters or student writing. When Jenny taught, she moved about the room freely, or she stood at a podium or sat on a stool in front of the classroom. Class size, Jenny reported, was a significant factor which affected her planning and teaching:

> The sophomores are wonderful--but I have 32 in one and 34 in the other class. I just wish they weren't so big. When you take about half of that class, it would be ideal to teach about 17 or 18 of them. (I#3, p. 2)

Jenny was also designated as ninth-grade class sponsor, and she co-sponsored the varsity cheerleaders during her first year of teaching English.

Although textbooks had been previously selected for Jenny's courses (a literature anthology, a grammar handbook, and a vocabulary workbook), she was free to design the curriculum for these courses during her first year of teaching English. Even though her students were required to take state-mandated achievement tests, she felt little pressure to "teach to the test":

> We do have core competencies--we have those that we have to look at. But they don't really stress teaching for [the state-mandated achievement tests]. They want students to be taught the subject. The principal told me, "If you're a good teacher, you're going to teach all of those things. You'll cover it with good teaching." I feel like I have a lot of freedom. (I#3, p. 2)

Not only did Jenny report receiving support from her principal, but she learned much from her colleagues, particularly two teachers:

> Two other English teachers--one teaches junior and senior English. She's wonderful. She's been so helpful. And Sarah--she teaches Business now, but she used to teach ninth-grade English--she's my mentor. We meet almost every day to talk about problems, anything that I question. We wrote goals and objectives that we presented to the school board for the two of us. She's really good. I feel comfortable talking with her about anything. (I#3, p. 3)

Developing a Definition of English. Jenny talked about English primarily as a subject for study in school. Her experiences in the English classroom, especially those during her first year of teaching, influenced her developing definition of this subject. During the early interviews, Jenny seemed to view the fostering of necessary communication skills as the central purpose or function of English:

> I think the main reason we have kids take English is just to learn to communicate with each other, I mean you have to be able to talk to somebody in the world that we live in today. You, uh, I think its function starts, you know, for getting a job, to be able to do anything, to be able to just talk to people in general to carry on a conversation with someone else, so yeah, probably the most basic function is just to be able to communicate. I think you need [English], it's good that it's required. I think students need that.
> (I#1, p. 2; I#2, p. 1)

Jenny also entered student teaching believing English to be a multifaceted subject, one which "entails everything." Defining English as a subject for study in school and defining her role as an English teacher seemed almost overwhelming to her in the beginning:

> I think when you say you're an English teacher, I mean, you have to entail everything--grammar, literature, all your units, your poetry. You're a person made up of several different aspects on the written language. (I#1, p. 3)

Even though Jenny saw English as a somewhat eclectic subject, she did settle on certain aspects of English as being of primary importance. As a result of her experiences in the classroom, Jenny's definition of English *changed* over time. She reported that certain portions of her definition were reinforced or confirmed while other aspects were denied or simply faded away.

1. Defining English during Student Teaching. When I asked Jenny during the first interview to talk about how she might organize the curriculum for a hypothetical tenth-grade English course, she focused on (1) writing, the "biggest portion," (2) reading, and (3) "maybe some grammar, a little grammar" (I#1, p. 3). After student teaching with seventh-graders, Jenny reported the same areas of concern: "The biggest part is the writing--that's what I'm most interested in. The reading. And, uh,--the grammar. Those are the three that I think of when I think of English" (I#2, p. 1).

During student teaching, Jenny viewed these three areas as somewhat *disconnected*. Writing, for Jenny, was the most important aspect of English because it "brings you so close to the students" (I#2, p. 5). She said she believed in teaching writing as a process which for her involves prewriting, drafting, revising, editing, and publishing. Personal or expressive writing was important because Jenny believed "the students bring a lot about themselves out in their writings" (I#2, p. 5). Jenny introduced a "writing workshop" approach to her cooperating teacher and her seventh-grade students:

> The writing workshop was my own thing. I really felt good when it was over. It was just, it just went so well, I was so happy with it. [My cooperating teacher] was very pleased with the results, too. And she plans to actually do the writing workshop next year. (I#2, pp. 4-5)

As a part of her writing workshop approach, Jenny valued student-teacher conferences because "you don't really have the time to sit down one-on-one with a lot of other things that you teach" (I#2, p. 5). The "publishing" of writing (usually reading finished pieces aloud) was a primary concern for Jenny during student teaching.

During student teaching, Jenny reported that reading or literature study involves a survey of "important authors," literary periods, literary genres, and literary elements or terms (I#2, p. 2-3). During the first interview, Jenny talked about the purposes of studying literature in secondary schools:

> The biggest reason [we study literature] is that maybe you have a certain theme or a certain . . . , something that you want to get out of the lesson, and this certain short story fits exactly that, like "setting," or whatever you might be working on. I think you kinda center your short stories or your poetry around a theme or something. (I#1, p. 6)

For example, when Jenny taught a short story unit to her seventh-graders, she chose the stories herself from a literature anthology, "made up discussion questions, tests, little quizzes," and "covered . . . character, plot, setting, theme," and so on (I#2, p. 6). Although she reported that "it's not at all" what she participated in during her own high school English classes, Jenny told me that she would want to uncover "the underlying aspects, the controversial issues . . . within a book" so that students would see

that "literature isn't so bad to read" (I#1, pp. 3-4). At one point, Jenny talked about "incorporating" the "things that are happening every day" with the literature that is studied in English class (I#1, p. 4).

A third aspect of Jenny's definition of English during student teaching concerns "little units on grammar" (I#1, p. 6). When I asked Jenny if she thought she would incorporate any of these "units" into her own teaching, she replied, "Oh yes, I think I will" (I#1, p. 6). In fact, one of Jenny's contributions to this grammar review during her student teaching was what she called an "energizing sentence":

> I started out the class with an energizing sentence. I either dictated it or wrote it on the board. They found any prepositional phrases, the subject and verb, and any complements--like the direct or indirect object or predicate nouns or adjectives. I came up with the name--energizing sentence. So I'd say, "Your faces tell me you need to be energized!" (S#8, p. 2)

Finally, one big concern Jenny had during student teaching revolved around her perception of her cooperating teacher's definition of English. Besides some concern about the emphasis on the conventions of writings, other characteristics of this definition seemed to trouble Jenny. She described the English curriculum in her host school as a "vicious circle," and she wondered about the validity of the cooperating teacher's main goal:

> Teachers seem to be worried about getting students ready for assignments they have to do next year. . . . My cooperating teacher takes teaching very personally, and she feels like she wants to give these kids the best--so that when people ask, "What teacher did you have?" her kids will outshine the rest. I think her main goal is just to have them prepared for next year. (S# 3, p. 9)

2. Defining English during the First Year of Teaching. Certain aspects of Jenny's definition of English changed as a result of her experiences in her own high school classroom. Jenny came to report an "interconnectedness" between writing, reading, and language study. She continued to value the teaching of *writing* as the most important aspect of English, reporting that "writing is the biggest thing I'm concentrating on because the kids hate to write so much. And I just want a more positive attitude on that" (I#3, p. 2). "We write with every single thing we do":

> Writing is just, writing is *everything*--with everything else you do in class. Whether we're reading or whatever we're doing, writing comes into play all the time, either with journals or writing an example of what they do. So many times, that's the test--show me that you understand a biography; write one. (I#8, pp. 3-7)

Personal or expressive writing continued to be of primary importance to Jenny. Her tenth-graders kept personal journals, writing and sharing their entries during the first five to ten minutes of every class period. In fact, when she talked about conducting the writing workshop in her own classes, Jenny said she did not alter her approach. She did value the way in which "writing brings you so close to the students: what they put on paper says a lot to me about them as a person, how they feel" (I#8, p. 4).

As a result of her first year of teaching, Jenny reconsidered the purposes for the teaching of *literature*. Her primary goal came to be connecting literature to students' lives: "that personal connection has *got* to be there" (I#8, p. 5). In order to get students motivated or interested in the reading, Jenny often brought in "extra, outside reading materials or resource books":

> Mostly what I'm concerned about--I want them to relate the stories to something. I want them to use--before we started reading "The Monkey's Paw," I got a book in the library on superstitions. And we talked about all the good luck charms and I read all the little stories on

> those. And I also went and picked out an elementary book, "A Fisherman and His Wife." And I read that to them before they even read the story. . . . It's not just summarize this story. It's just extra books, extra motivation tricks. Sometimes we just talk about things, you know. I try to motivate them before we actually start reading. It's take this story and apply it to something else. (I#3, p. 3-4)

Jenny also believed it's "nice to talk about something else the author has written," so she gave "author talks" (I#8, p. 5). She emphasized the value of reading literature aloud or dramatizing literature, and she often asked her students to bring in their own "visual effects" for a piece of literature (I#8, p. 3).

When Jenny began her first year of teaching English, she predicted, "We'll probably never use the grammar book. What's the use of teaching it unless they can see it's useful in their own writings?" (I#3, p. 3). When she did focus on the conventions of writing, Jenny used "mini-lessons" which were connected to problems she noticed in students' writings (I#8, p. 11). She did teach vocabulary building from a workbook (somewhat under duress): "I *have* to use that book, but it's worthless. I'd rather relate the words to what we're studying" (I#8, p. 11).

How did Jenny finally characterize English as a subject for study in school? After six months of her first year of teaching, she believed in the centrality of writing as a driving force in the curriculum, incorporating writing in all aspects of the teaching of English. She said that literature study must be connected to students' lives, but at the same time teachers and students must pay some attention to important authors, genres, or literary terms. She believed in "doing" literature, and often brought "visual effects" into the classroom in order to motivate students through prereading activities (I#8, p. 11). She connected language study with student writing, creating mini-lessons on grammar and usage when necessary. "Ah English, . . ." Jenny sighed. After a long pause, she continues, "It's just, I don't know, it's just everything. It's communicating, it's writing, it's reading, it's understanding each other. That's it. And it's the least liked subject in school" (I#2, p. 11).

Learning to Teach English during Student Teaching: Reading and Writing in Seventh Grade. For three weeks, Jenny and her seventh-graders studied (among other things) short stories. They read six stories from their literature anthology, stories Jenny selected because she was familiar with the authors ("important ones," she called them) or because she thought seventh-graders would enjoy the stories. In discussing her plan for the unit, here's what Jenny had to say:

> During spring break I sat down and read all the short stories and decided which ones we were going to read. I made up discussion questions, tests, little quizzes. (I had forewarned students if they didn't read the stories, we would have a quiz. I only had to use that once.) And then I decided on--I had to do like a weekly assignment sheet. Once I decided on the short stories, I had to decide how much time to allow for each one, the reading. I tried to put them, I had to decide on what I was going to read. So that I could discuss the stories continually. I wanted them to keep, I picked like one thing out of each story that I wanted, like literary figure of speech, like character or setting. And I wanted them to remember the stories so that we covered all five of those--like character, setting, plot, theme--so I kept all of that in mind when I decided on which stories I was going to read. (I#2, p. 6)

Much of the reading of the short stories was completed in class--one or two of the stories were short enough to read aloud entirely in one class period. Students volunteered to read portions of others aloud. Other stories were assigned as homework.

In teaching these six short stories, Jenny believed it was important for her to "introduce" each one with some sort of "visual that would enhance the story" (I#1, p. 10). For example, when she taught "Rikki-tikki-tavi," she constructed a brown mongoose mask for each student to wear, and she played a

videotape of an episode involving a spitting cobra, lizard, and mongoose. When she taught "All You've Ever Wanted," Jenny introduced the lesson by walking into the classroom with a magic wand and golden crown:

> I started the lesson off by letting them make a wish. I told them they were going to wishland, and if they could make a wish and have it come true, what would they wish for. And this set the stage for the story, for the actual discussion of the story. (S#8, p. 2)

Jenny often asked students to respond to the stories in focused in-class writings:

> Almost every day we would start class with a freewriting. A couple of times during the story we'd just stop and they would freewrite on what they thought might happen. (I#2, p. 7)

Even though Jenny asked students to write responses to the stories, their writings were not the focal point of the class. As the test on the unit indicates, Jenny wanted her students to learn about literary figures of speech, plot, conflict, and so on. For example, the test asks students to list the five elements of plot and to relate the events of "Goldilocks and the Three Bears" to this plot structure. Jenny wanted students to *learn the elements of the short story* and reproduce this knowledge on the test. However, she struggled with the notion of assessment:

> I wish I had done this differently--I hate multiple choice tests and those kinds of things--but we were on such a time limit that I thought--sometimes I think it's not in the students' best interest. I wish I had some sort of essay type--or something they could have written on--or taken one story and discussed. (I#2, p. 7)

Primarily, Jenny was concerned that her students could in turn *write their own short stories.* Prior to student teaching, Jenny reported that she wanted to "use writing in everything" (I#1, p. 3). For Jenny as a student teacher in seventh-grade English, writing was the "biggest part" of the curriculum:

> I just think it's, with the writing workshop that I did with the seventh-graders, it just brings you so close to the students. . . . The students bring a lot about themselves out in their writings. And that to me is very important. (I#2, p. 5)

She decided to have her seventh-graders write short stories on their memorable childhood experiences:

> After [reading] the short stories [from the literature anthology], we started out this writing workshop. And what I wanted to do--from the reading of the short stories--I wanted to bring a personal experience into their own writing. Because I think that's the way kids learn. They have to be able to personally experience it. (I#2, p. 7)

In order to help students come up with ideas for writing, she asked them on a Friday in April to make a list of five childhood experiences. She wanted students to complete their short stories in one week--with all the writing being done in class. On Monday, she began class by reading aloud a short story by a student writer which she found in *Writing!* magazine entitled "Legos and Pain," a story which recounted a painful memory involving a struggle for toys between a boy and a girl. She asked students basic questions about the story in class:

> Who are the people in the story?
> What are legos?
> Do you recall a simile in the story? Find an example. (Observation #1, p. 2)

Next, Jenny talked about stages in the writing process: prewriting, drafting, responding, revision, editing, proofreading, and finishing a product. She told the students about the process she had gone through deciding on a topic for her own story. She shared two ideas she had come up with, telling them bits of information about each idea. Then, Jenny shared more specific information on the story she had decided to write, a story about a dream she had had as a second-grader--a dream of a trip she had taken to the planet Pluto. She recalled seeing talking ants and birds with red bodies and black ears. She remembered a money tree and a little city of buildings with tiny doors. Pluto was cold and foggy, she said, but she found Mickey Mouse there. The students listened to the story, laughing about Jenny's silly dream. Jenny promised to write her story and to share it with the class toward the end of the unit.

After Jenny had discussed her plans for a story, she explained how she came up with all of her ideas--through "webbing." She modeled the webbing exercise, and then she passed out webs to her students. The webs were shaped like spiders: the body of the spider held the main idea of the story while the legs held the various ideas (or "events") for the story. Students spent the rest of the class period making two different webs, webs for two different ideas from their initial list of five childhood experiences. Cutting and pasting, students shared scissors and glue and talked about their ideas for their own short stories. After drafts were completed, peer response sessions were set up so that each student received feedback from both a male and a female.

The following outline from a class handout details Jenny's somewhat rigid plans for the week:

Friday:	Students list five childhood experiences
Monday:	Read aloud sample short story
	Sharing my own short story
	Webbing exercise on two ideas from list
	Begin writing short story in class
Tuesday:	Mini-lesson on dialogue
	Test--Elements of the Short Story
	Continue writing
	Peer response
Wednesday:	First draft must be completed
	Student-teacher conference--2 or 3 minutes
Thursday:	Begin working on second draft
	More peer response
Friday:	Continue writing
	Second draft to be completed and collected on Monday.

The following Monday and Tuesday were spent as a read-around session. All students' names were placed in a hat so that students were unaware of the order in which the stories would be read. Jenny felt that this allowed the students to listen carefully to all stories without thinking about "being next." Class time was devoted to "publishing" student writing, for students read their stories and listened to each other.

How did Jenny evaluate the short stories? Her rubric awarded points for an "interesting and creative plot," "well-developed characters," and a "clear sense of conflict." Students were also required to use six (of the twelve discussed in class) literary figures of speech and two examples of dialogue. Finally, points were awarded for "sentence structure and variety"; "grammar, mechanics, and usage"; and "vocabulary" (if students used at least one vocabulary word from the year's list).

Learning to Teach English during the First Year of Teaching: Teaching Composition and Literature. One of Jenny's initial experiences during her first year of teaching involved planning the entire year for each of her classes. She worried a great deal about her task:

> When I came to pick up my textbooks, I was totally overwhelmed. I thought, how am I going to figure out a curriculum for the entire year? That's what scared me the most. I'm not really adequately prepared for that. How much time to allow for each thing, you know? Really, it's kind of difficult. You have no classes in college that even prepare you for that. I have had to plan an entire year. (I#3, p. 6)

Besides asking her mentor teacher for ideas, Jenny relied on her experiences in student teaching to guide her planning. An overview of her plans for the ninth-grade classes reveals the influence of her student teaching experience, particularly the short story unit she taught. Jenny created the following rough outline for the entire year in ninth-grade English:

1. Writing Unit: Personal and Expressive Writing
2. Short Story Unit: Reading and Writing Short Stories
3. Nonfiction Unit: Reading and Writing Autobiographies and Biographies
4. Poetry Unit
5. Drama Unit (Shakespeare's *Romeo and Juliet*)
6. Novel Unit (Literature Study Groups)
7. Writing Unit: Expository Writing. (I#8, p. 2)

The following portion of the case study provides information on Jenny's approaches during her first year of teaching to (1) teaching writing and (2) teaching literature, particularly short stories and poetry.

Although Jenny advocated *a process approach to teaching writing*, her classroom procedures sometimes seem to place a premature emphasis on the finished product. Despite her attention to prewriting activities and drafting, Jenny tended to list predetermined, somewhat paralyzing requirements for the finished product. After completing a study of several short stories from the literature anthology, Jenny asked her ninth-graders to write short stories on their memorable childhood experiences. The unit, translated almost directly from her student teaching experience, was also completed with her tenth-grade students. The following excerpt from a "writing workshop" session with tenth-graders reveals Jenny's ossification of the writing process:

Teacher: Take out your list of five childhood experiences and the list of two items with ten things you might include in your stories. I want you to narrow it down to one--choose one of those two that you want to do your paper on. We are going to start the rough draft today.

[Students take out their lists as Jenny continues her instructions.]

T: Take out the rubric and think about your vocabulary words and the literary figures of speech we studied with the short stories. You must use one vocabulary word and six different literary figures of speech in your short story. You need to think about writing a good introduction and conclusion. Just have all of these things in the back of your mind--just write a rough draft.

Student: What if we can't think of ten items?

T: Just get your thoughts down on paper today. We're going to change these lots before we're finished. If you don't know how to spell something, just put it down. We'll look up words later. This is just a rough draft.

[Jenny goes around the room to check their lists, awarding them ten points for each list.]

S: I'll never write three pages.
T: Don't worry about the three-five page limit. The words will come. Just write today. Get your thoughts down on paper.
S: Can we use six metaphors?
T: No, you need to use six <u>different</u> literary figures of speech. We use metaphors and similes in our everyday speech. Those two won't be very hard. Remember, I'll be writing a story along with you. I'll read mine. You'll be sharing yours aloud, too. (O#3, pp. 1-3)

Jenny played music from the radio during this entire class period while students wrote drafts of their stories. At the end of the hour, she told them they were allowed one more class period in order to complete their drafts; then, they would move into peer response groups and student-teacher conferences. During this unit, each writer was expected to follow the same pace. Final drafts were due on the same day, and two class periods were used for "publishing" the writings during a read-around. Jenny's adaptation of the writing workshop did allow students to write about their personal experiences; however, every student was expected to complete a draft and revise the draft in the same short amount of time.

When Jenny taught *literature* during her first year of teaching, she continued to emphasize literary elements or terms. She taught short stories from the literature anthology in both ninth- and tenth-grade English, following the textbooks' divisions of plot, character, setting, theme, and so on. However, an additional characteristic of Jenny's approach to literature study during her first year of teaching English centered on *student response to literature*. When Jenny asked students to discuss short stories or poems in class, she usually asked them questions which focused on the text and then turned to questions which called for personal reactions or connections. During literature discussion, Jenny usually asked all the questions. The following excerpt from a ninth-grade literature lesson reveals this pattern:

Teacher: How many of you enjoyed the story "The Fifty-First Dragon"? Why did you like it?
Student: It had dragons and stuff.
S: I read it. It was pretty good. It made sense.
S: The dragon has a sense of humor.
T: What would happen if Gawaine were in our school today? What are some of the obstacles you have to slay yourself in today's time?
S: Grades.
S: Going out into the real world.
S: Peer pressure.
T: Somebody explain the headmaster's plan to me. At the beginning, why does the headmaster want to change Gawaine?
S: He's tall and strong, but he's afraid to joust. So the headmaster gives him a magic word to give him courage.
S: He's trying to build his courage--says he'd give it to him and then tell him later.
T: Is he capable of killing dragons without the word? Does the headmaster have Gawaine's best interest at heart?
S: Yes.
T: Why does the headmaster feel this way? Is he similar in some ways to your parents or others who care about you? What would be some reasons your parents might push you to excel?
S: Because you're a pain in the neck.
T: What are some other reasons?

S: Maybe parents expect too much--because they were better.
S: Sometimes they messed up before. They want us to do better.
S: My mom and dad never pushed me. My dad would just tell me why he wants me to finish school. He was a truck driver because he didn't have an education.
T: Sometimes our parents really want us to excel because they didn't have the same opportunities we have. My parents never went to college, and so they were really happy when I decided to go. They were really supportive. (O#2, pp. 3-5)

Jenny's literature tests called for this same balance between a discussion of the literary text itself and a connection of some aspect of the text to students' lives. Most of her literature tests contained short-answer items which asked for factual information ("What is the setting of the story?" or "What happens to Danny Kenyon?"). She also asked students to connect the literature to their worlds by extending or recasting some element of the literary work. For example, Jenny asked students on one examination to write about settings:

> In the story "Chee's Daughter," we are given descriptions of two contrasting settings: the setting of the trading post and the setting of Chee's home in Little Canyon. In two paragraphs, describe two contrasting settings that you know well. Use specific details that will help me visualize the two settings. Try to communicate your <u>feelings</u> about the two settings. (Language Arts II, Literature Test #3, p. 2)

A final characteristic of Jenny's teaching of literature during this first-year experience involved her emphasis on *student involvement* and the *sharing of stories* in the classroom. During her first year as an English teacher, she reported that she began to learn much about the teaching of literature from her students:

> They've taught me patience. I have so much I want to do every day. I'm having to learn to readjust my schedule all the time, to work at their pace. I don't stifle any of those class discussions. If they want to talk the whole hour--as long as it's related to what we're talking about--that's wonderful. (I#3, p. 5)

Jenny's poetry unit provides an example of her added attention to her students' experiences. Even though she continued to emphasize the elements of literature ("we're doing one poem in each section, like imagery, theme, and so on, because I think that's important"), she also stressed student involvement with the literature (I#8, p. 1). Jenny tried to "motivate [students] before we actually read something . . . with extra books, extra motivation tricks" (I#3, p. 4). She often asked her students to use these same "visual effects" in order to get them interested in "the same type of theme that will happen in the story or poem" (I#8, p.4). During the poetry unit, she asked students to dramatize a particular poem of their choice, utilizing some visual effect. She reported the success of this assignment by recalling a funny experience in her first-hour ninth-grade class:

> They're not afraid to do anything now. I guess they've been with me for so long. Two boys chose the poem "The Toaster" [by William Jay Smith]. After they recited the poem, they brought out two four-slice toasters (with "jaws flaming red"), two loaves of bread, butter, jelly. So they plug in the toasters, throw a breaker, and we lose all electricity in the classroom. It was a little difficult to call the office to say we had lost the electricity because of two toasters. . . so we went ahead and just ate bread and butter and jelly! (I#8, pp. 3-4)

During a discussion of poetry, Jenny allowed students to reflect on their own experiences. This excerpt from a ninth-grade class discussion provides an example of such reflection. By asking them to use Carl Sandburg's "Window" as a point of departure, she invited them to tell their own stories about "night":

Teacher: Have you ever taken a good look at night and really thought about it? How did you feel at that moment?

Student: In the summer, we'd ride bikes in the street late at night and we could hear the cars coming before you could even see them--it was so quiet.

S: Where we used to live way out in the country, on summer nights I could lie in bed and hear our neighbor's sheep off in the distance. And they weren't even close to us.

S: I used to hunt with my granddad at night. With the moonlight, you could really *see* the night. You could lose yourself. But you could see a glow of a town over in the corner.

S: Once when we were camping, we woke up and found a possum on the side of our tent. It scared us to death.

S: We had a coon--he tore a hole in our tent and ate all of our popcorn.

S: I like to just lie in the tent, hearing the pop and crackle of the fire.

S: Have you ever seen a glow worm? We found one camping. It scared us--we didn't know what it was.

T: I think it's interesting to see how we visualize night. You guys did a good job discussing all your different experiences. (O#8, pp.5-8)

When I asked Jenny's students to talk with me about their perceptions of their English classes, they reinforced Jenny's definition of English, particularly her emphasis on the importance of personal or expressive writing. As a result of their experiences in Jenny's English classes, some students reported a change in their perception of what English class is supposed to be all about:

* I thought maybe we were supposed to do more of grammar than just all writing, but writing is still okay.

* What have I learned in English class this year? I have learned more than I have in the last two years. I really haven't learned much about English though. We have done a lot of writing this year. I've learned a lot from that.

* Now I think it is more important to have an English class that focuses on our writing and thoughts than knowing how to decipher a sentence.

* I didn't like writing at the first of the year. But things have changed and I feel more free to write. You can learn a lot about yourself in English class. You can learn spelling words and vocabulary, but it helps to bring out the inside of people.

Some students pointed to the importance of their established classroom community:

* We have a lot of fun in this class. Everyone is always open. We are a communicating class.

* I like talking with the class and the teacher together.

* I enjoy listening to others' stories.

* English class has helped me get better at expressing my feelings and having someone to tell about it and knowing they'll respond with honesty.

Finally, several students pointed to the importance of Jenny's influence as a teacher of English:

In our English class this year, I've learned you can learn and have fun at the same time. I dropped out of school last year about this time and in coming back, I enjoy coming to English class because I enjoy learning from the teacher. It's hard for me to learn from some teachers.

> They don't make it worth it. This English class is about learning, sharing, and growing. This year I have learned to write better and share it with the class and grow from that experience.

Maureen: Literature at the Center of the Curriculum

Personal and Academic Biography. Maureen was compelled toward perfection in everything. "I'm a horrid perfectionist," she claimed. "I'm the kid who always knows the right answer" (I#1, p. 8; I#8, p. 7). Maureen described herself as a leader among the honors students in her large suburban high school. She was an officer in the honors society and worked as editor of her school's newspaper. Other leadership roles included serving as vice-president and eventually president of a residence hall council at her university. Maintaining a 3.98 grade point average and earning several academic scholarships during her undergraduate studies, she had a history of superior academic performance.

Maureen's interest in writing prompted her to enter an undergraduate program in journalism. In the beginning, she anticipated working in print media, but her love for writing and English led her to a teacher education program:

> I actually sort of started out in journalism. When I was in high school, what I wanted to do was get a journalism degree, work for a paper or a magazine for three or four years, and I just knew that I'd get sick of it. But I knew that I could go and I could teach journalism. And just the more I got into the literature classes and the methods classes especially, the less I really became interested in journalism and the more I became interested in English. Because I'd always enjoyed English, especially writing, and it just sort of, that became more important to me gradually. So it wasn't any definite decision, I'd always kinda, yeah, eased into it. (I#1, p. 1)

Maureen's parents divorced when she was very young, and she moved with her mother from Kansas to a major metropolitan area in western Missouri. She attended junior-high and high-school in the same district where she eventually obtained her first-year teaching position, so she was quite familiar with the system (I#3, p. 2). Maureen was married just prior to her first year of teaching, and then she and her spouse began a career in teaching at the same time. Peter, a science education major from the same university, completed student teaching during the same semester as Maureen and subsequently began his first year of teaching chemistry in a smaller school district near their home. Maureen and Peter provided support for one another during student teaching and the first year of teaching:

> I talked to Peter . . . and that was really helpful, because there's a difference. I mean there's the English part of it, and there's the teaching part of it, but just the teaching part of it can really be, I don't know. . . . just classroom management, and stuff about getting things done, that kind of thing. Peter's helped a lot. (I#1, pp. 4-5; I#8, p. 6)

Maureen enjoyed her high school English classes when teachers took a personal interest in her and diligently pushed her to excel. "I know that doesn't work for everyone," she says, "but that worked for me" (I#1, p. 1). As a student, Maureen believed she didn't need extrinsic motivation ("I can encourage myself enough just for *me*"), but she enjoyed personal attention from teachers:

> What I really respect from teachers is their relationships with me. I've always been able to do pretty well, . . . but it's neat for me if I can go deeper than that. My junior English teacher was the national honor society sponsor, and I was real into that. And she encouraged me in English and she just encouraged me as a person. She was just real close to me. (I#1, p. 1)

Maureen contrasted herself with one of her favorite high-school teachers, maintaining that she "just couldn't do things the way she did them. I mean, she was wonderful, but she's not like me. She's real, real outspoken. And I'm much more reserved" (I#1, p. 2). Maureen believed her high-school English classes were atypical because they involved her in peer response groups, journal writing, and independent reading. A more typical (but less desirable) approach, she believed, would be "more structured, more compact with complete control over what's going on" (I#1, p.3).

When Maureen talked about her college English courses and their influence on her development as a teacher, she described a transformation in thinking which she experienced as she reflected on her participation in these courses over time. Considering these courses as sources of knowledge for teaching, Maureen worried, "College English courses probably *hurt* me more than anything" (I#8, p. 6). "When I think about my literature courses," Maureen reflected, "I think about how structured they were and how much different I think about them now being from what I want *my* class to be" (I#1, p. 4). These literature classes followed a similar pattern:

> You know, you go into class and whoever stands up in front of you tells you what this means and you write it down and you go home and you learn it. And you take it back and you tell it back to them [laugh] on the test. (I#1, p. 4)

When Maureen was a sophomore in undergraduate school, she "loved" this approach: "I just ate it up. I wrote it all down and went home and learned it." However, when Maureen became a senior, her ideas about effective literature instruction changed:

> I hated [that course]. I was just, I'd come that, I guess I had come that far. And I just didn't want to listen to what he had to say anymore. I didn't agree with him, and he wasn't going to listen to anything that I had to say. (I#1, p. 4)

She no longer viewed teaching as telling ("trying to get all that stuff out of there just me telling it to them"), but she advocated "a much more informal approach" (I#1, p. 4). Maureen did value her college English classes because "that's where I learned my *content*. That's how I can come up with six war poems off the top of my head. And that's certainly helpful" (I#8, p. 6). She also believed the college English courses taught her how to read unfamiliar texts critically, providing a sort of practice: "The experience that I had with being taught things and reading things critically helped me to be able to do that on my own" (I#2, p. 2).

When I asked Maureen what she hoped students would learn in her classes, she talked about "grand and noble" goals. She hoped her students would gain confidence:

> I hope that they will learn something about themselves. I hope that they will learn something about their abilities to read and to write and to discover themselves in what they read and write. I don't want to say that I want them to learn the difference between naturalism and realism, you know, I mean that's, you know, there's, I guess that's a part of it but that's not . . . . I want them to feel comfortable with their abilities. (I#1, p. 7)

Maureen was always comfortable with her own abilities, but she reported feeling an obligation toward others who are not. As she recounted a story about her roommate who "studies over this book" and "clenches her hands . . . afraid to death of writing," she vowed that she would "help students feel comfortable--more than just the students who are already comfortable." Maureen believes that as a teacher she must "be there" for all students, "not just the *me's*" (I#1, pp. 7). What's the most important thing that Maureen wanted to get across to her students? Maureen refuses to pinpoint particulars in the content of English because she sees a bigger picture:

> The one thing that I want to get across to them is a lot of things. I want to teach these kids. I want to get them involved, I want to get them interested. I want them to feel like it's their classroom and give them a sense of self-esteem. I want to teach them that through reading and writing and a lot of different ways. (I#2, p. 11)

Teaching, Maureen believed, is more difficult than "standing up in front of people and telling them about one thing and gaining that kind of control" (I#2, p. 12). She described teaching as "interactive":

> Teaching is, teaching goes beyond the subject area. It goes into communication, it goes into classroom involvement. It's them talking to me, it's them learning and them talking among themselves and them thinking. And trying to keep them involved. I cannot myself interest my students. But I can do a lot to get them to interest themselves. (I#2, p. 12)

Contexts for Teaching English. Maureen was assigned as a *student teacher* in eleventh- and twelfth-grade English at a high school of approximately 1600 students in a midwestern town of approximately 63,000 residents. Classes in this high school were highly tracked, described by Maureen as "content-oriented with a standardized curriculum" (I#2, p. 6). Maureen taught three sections of eleventh-grade honors English and two sections of twelfth-grade composition and grammar classes. The seniors in the "comp and grammar" sections were tracked just below the honors level. In this setting, Maureen's classes contained approximately 25 students each and were made up of a majority of caucasian students; only one or two African-American or Asian-American students were assigned to each of Maureen's classes. During her student teaching experience, Maureen was responsible for teaching two units on the novel: Mark Twain's *The Adventures of Huckleberry Finn* with the junior honors classes and Aldous Huxley's *Brave New World* with the senior "comp and grammar" classes. Each unit lasted approximately three weeks; she completed the unit on *Huck Finn* before she began the unit on *Brave New World*. In addition to these major units, Maureen held individual book conferences with students and taught occasional mini-lessons on some aspect of library research or research writing.

The physical setting of Maureen's classroom was designed to promote some student interaction with one another and the teacher. Student desks were arranged in a horseshoe, with two rows on both the left and right and three rows in the middle. The teacher's desk occupied one corner of the room. When Maureen taught, she stood in the middle of the "horseshoe" or sat on a stool near the front of the room. Student writing and artwork adorned the walls of the classroom. One rectangular table near the windows held blue, red, and yellow plastic cartons which contained student writing folders and student journals.

The English department in this particular school consisted of eighteen full-time English teachers. When I asked Maureen to describe the nature of the department, she pointed to what she saw as its *divisions*:

> Basically the colleagues that I dealt with there were Mrs. Gibson, my cooperating teacher, and the people she hangs around with, like Mrs. Wright. And I'm not sure, it's kind of interesting, and if I were a first-year teacher, I probably wouldn't be with Mrs. Gibson and Mrs. Wright. I mean, I enjoyed their little clique, but there are different teachers that look at things in different ways. I mean they all work together and stuff, but you can see that "these people go with these people," and "these people talk about these people." (I#2, p. 7)

As a *beginning teacher*, Maureen taught in a suburban school district in a midwestern town of approximately 112,000 residents. The town's school district consisted of two major junior-high and senior-high schools. Maureen's teaching assignment was split between one of the senior-high schools and one of the junior-high schools; she taught two seventh-grade, one ninth-grade, and two tenth-grade

English classes. During this initial year of teaching, Maureen was not assigned to a classroom she could call her own. Of the 1600 students in the high school, Maureen worked with approximately 85 each day as she traveled among three different English classrooms, pushing a cart which contained her materials. She was assigned "several drawers" in a filing cabinet in the English teachers' workroom. She reports that if she could change one thing about her teaching assignment, she'd "be in one school. And I really wish I had my own room" (I#3, p. 7).

Of the 800 students in the junior high, Maureen worked with approximately 50 each day. The majority of Maureen's students were caucasian; in fact, she had only one Asian-American, one Samoan, and two African-American students assigned to her classes. After the first four periods during the school day, Maureen left the high-school building and traveled across town during her lunch and planning periods to the junior-high school setting. At the junior-high school, Maureen taught seventh-graders in a small, third-floor mathematics classroom. She also assumed journalistic responsibilities at the junior-high, sponsoring the school yearbook staff. She often met with this staff after school.

The curriculum for Maureen's courses was carefully prescribed by the school district; in fact, she said, "It's just real structured here. . . . I just don't have much choice" (I#7, p. 1). Maureen reported the English curriculum in the school district hadn't changed very much since she was a student in the same district:

> It's kind of bad. These are the books that *I* read in these grades. The curriculum is basically the same. I don't have a real good feeling about [some of the books] because I didn't like them when I was a ninth-grader. For example, we do a watered-down version of *Great Expectations* [from the literature anthology], a Shakespearean play (either *Romeo and Juliet* or *Merchant*). What else? *The Odyssey*--another one of my all time favorites! [sarcastic laughter]--and *The Pearl*. It's very traditional. The sophomores do *Julius Caesar*--I think we did *Macbeth* when I was a sophomore. Some other stuff that I like--*To Kill a Mockingbird* and *Animal Farm*. And for some unknown reason, *Oedipus*. I'm just going to play up the poking our eyes out part, do it fourth quarter and really play it up. So some of the sophomore curriculum I really like. But it is real traditional. (I#3, p. 3)

During that year, Maureen's school district began to work on the English curriculum's reorganization and redesign, with a committee of one or two teachers from each grade and building. When I asked her if she would have any impact on this reorganization, she reported that she feels she could have some say:

> I'll probably give them my input. If I really wanted to be on the committee, I probably could. I think they'll ask me what I think. It's a good department. There are some people who've been around for a long time, and there are some people who'd like to change things. But it really is a conservative district. (I#7, p. 2)

Developing a Definition of English. When Maureen began to talk with me about her definition of English, she first pointed to the discipline's "service" orientation. Within this service framework, Maureen talked about the subject of English in relationship to both school curricula and society as a whole. Often Maureen discussed curricular organization, providing specific information on what she believes to be the three interconnected, somewhat hierarchical components for English classes: reading, writing, and language study. In addition, her early comments pointed to the importance of being functionally literate in society:

> I think we require [English] because literacy is something that is very much valued and required in our society. It's not an option, you know. I mean, you're not necessarily at a disadvantage just in the general world if you're not good at art or you can't read music, but if you can't read

> or write, that puts you--in any situation--in the serious social or economic whatever deficiency. That I guess is what our basic function is, to prepare, you know, teach kids how to read and teach them how to read well. . . . And teach them to write and to be able to express themselves. (I#1, p. 2)

Even though Maureen believed that "it's vital to be able to read and write" in our society, she felt the function of English "goes beyond just the basics":

> I think students are required to keep taking English through their senior year in high school after presumably most of them or all of them know how to read and write because it develops the kind of critical thinking skills and creative thinking skills that are important. [English] goes into your ability to think and your ability to reason and your ability to get your point across. (I#2, p. 1)

As a result of her experiences in the classroom, Maureen's definition of English continued to *change* over time. She reported that certain aspects of her definition were confirmed while other aspects emerged. On one hand, her negative perceptions of her cooperating teacher's approach became particularly important for Maureen's evolving definition of English. In addition, the prescribed curriculum she faced during her first year of teaching placed an enormous burden on Maureen as she tried to enact her definition of English in her own classroom. Finally, Maureen's students--in the contexts of both student teaching and the first year of teaching--had a huge impact on the continuing development of her definition of English.

1. Defining English during Student Teaching. When I asked Maureen during the first interview to talk about how she might organize the curriculum for a hypothetical tenth-grade English course, she focused on (1) reading and studying literature in large-group and small-group settings and (2) personal or expressive writing, expository writing, and writing in connection with literature study. After student teaching with high school students, Maureen reported the same areas of concern. Emphasizing once again the importance of reading and writing, she talked about classroom strategies which would foster student interest in both:

> I'm interested in doing a lot of writing, students just writing whatever they want to write about. And also writing in relationship to other things, to things that we read. Journals are a real good way to foster writing. Some stuff that involves the whole class, because I think that it's important to have everybody as a group and to have a community that way, but then a lot of stuff that kids do on their own and just with three or four kids. I think lit sets are wonderful. (I#2, p. 1)

Reading and writing are interconnected, Maureen believed, and within the study of both literature and composition, she felt there were "subdivisions." For example, with writing, she valued the importance of both *expressive* writing, such as "keeping journals," and *expository* writing, such as "writing a research paper" (I#2, p. 2). Language study, Maureen believed, should as a consequence of reading and writing:

> The basic major areas are reading and writing, [but] there's also language study, which to me, comes kind of *after*. It's related to both, like you don't, you study language, you know, the English language, in relationship to your writing and in relationship to your reading. (I#2, p. 1)

Maureen viewed critical and creative thinking skills as an extension of reading and writing. Finally, Maureen believed in the importance of relating and adapting all of these aspects of English to a diverse student population--"not just the *me's*" (I#1, p. 7).

When Maureen's university supervisor asked her to comment on how she might define English in terms of what she was *observing* in her cooperating teacher's classroom, she often alluded to her cooperating teacher's formalistic approach and her host high-school's highly structured, college-preparatory curriculum. "They're getting them ready for college," Maureen reported, "not to go to [this university], but to go to *Yale* or wherever they want to go" (S#3, p. 6). In an early observation, Maureen likened her cooperating teacher to a college English professor, pointing to her emphasis on the "canon" and to her preparation of the honors students for "the SAT":

> It's too much "English" and not enough "students." They're doing transcendentalism right now. And it's, well, I know more about transcendentalism than I did two weeks ago! [Laugh.] It's kinda scary because I think, could I teach this? They take it from a really formal viewpoint, not a whole lot of student involvement--a lot more like a college class. (Seminar #2, p. 17)

During the next student teaching seminar, Maureen continued to deplore what she called the "structure-system orientation" of this school. In a lengthy description, she contrasted the sort of English instruction she observed in her cooperating teacher's classroom with her own experiences as an honors student in secondary school. Maureen pointed to her cooperating teacher's "historical approach" to literature study:

> It's just not the way I ever did it. It strikes me as real strange. They study literature in complete--well, not quite complete--but in very close relationship to the period it comes under. Not just, this is all romanticism and then you talk about the stuff. But it's--how does this relate to this, how is transcendentalism a part of romanticism, how does everybody fit into this. (S#3, p. 6)

After describing her cooperating teacher's approach to the study of "different types" of Poe's short stories ("like the grotesque, the arabesque"), Maureen revealed that she felt somewhat "intimidated" by this teacher's "definition" of English:

> It's really strange to me because it's not the way I've studied. It's not the way I think you *should* be going about these things. It's not the way I went about them. And these are the *kinds* of classes that I took--and made A's in. (S#3, pp. 6-7)

Maureen was pleased that her cooperating teacher involved students with "little writings and stuff at the beginning of class," but she worried about being required to adopt the teacher's style. Maureen felt her own definition of English clashed with her cooperating teacher's definition of English. For example, she believed that her cooperating teacher approached *Huckleberry Finn* from a singular, formalistic viewpoint, but Maureen hoped to broaden this approach when she taught the novel:

> I think she approaches *Huck Finn* from a local color sort of viewpoint. I don't know how you do that. To me, that's part of it. But that's not what *Huck Finn* is to me. And it's gonna be hard to work between local color and what I think *Huck Finn* is--and what I think most people think *Huck Finn* is. It goes beyond that to me. . . . Yeah, I'd like to get at the notion of why people want to censor the book--more questioning kind of stuff. And I think, I hope [students] would be more interested. (S#3, p. 8)

Maureen worried about her cooperating teacher's emphasis on content and her lack of attention to students' interests. In her description of the cooperating teacher's approach to a study of poetry, Maureen repeated this concern:

> I would rather that they care about the subject than care about the alliteration. Because that's what poems are about to me. I don't read poetry for the alliteration. I read it because it's about something that I'm interested in. (S#6, p. 6)

Finally, when Maureen assumed full teaching responsibilities in her cooperating teacher's classroom, she felt something was missing in her approach. "It's so much the curriculum," Maureen reported, "it's just an attitude I have":

> There's something really missing when I'm up there in front of them. Even when we're interacting and we're working in groups and I'm talking with the groups, it's not me and this *kid*, it's me and the *subject*, and I've got that around me and it's not focused on the kid. (S#6, p. 7)

In defining the purposes of English during the student teaching experience, Maureen struggled to strike a balance between "English" or "content" and "students." Her experiences during the first year of teaching provided her with greater opportunities to find this balance and to learn from her students.

2. Defining English during the First Year of Teaching. Certain aspects of Maureen's definition of English *changed* as a result of her experiences in her own junior-high and senior-high English classrooms. The two most influential factors effecting this change are (1) the prescribed curriculum she faced during her first year of teaching English and (2) her students' reactions to her lessons and assignments based on this curriculum.

Maureen continued to feel the responsibility for meeting the needs of a diverse student population. She reported that this aspect of her definition of the purposes of English had become "more important" to her, but she worried when she failed to achieve this goal. She felt powerless in the face of the constraints of a prescribed curriculum:

> I think part of what keeps me from meeting the needs of a diverse population is that I'm tied to what I have to read. And that bothers me a little bit. I can't do lit sets. I can't have the kids who have a little trouble read something on a lower level. I can't--I feel uncomfortable with how I'm doing that, but I can't change it. My hands are tied. (I#8, p. 4)

Maureen felt that she probably met the diverse needs of her students more appropriately when she taught writing: "I tie in trying to get kids' personal associations and discovery . . . more into writing than reading" (I#8, p. 4). Her students and their needs were of primary importance to Maureen: "[S]omehow around all of this . . . I'm dealing with students. And part of that is a diverse population. And all of these things really tie into that whole student" (I#8, p. 5).

Although Maureen continued to see reading and writing as important interconnected components of her model for the purposes of English, she believed that she placed a greater emphasis on literature study because she felt less confident teaching writing:

> I feel right now that I'm a better teacher of literature than I am of writing. Part of that is that I'm still a little insecure with this writing stuff and how I approach it with my kids. I'm pretty good with the personal stuff, but when it comes to expository or persuasive stuff, well, I'm still not comfortable with all of my expectations. (I#8, p. 3)

During her student teaching experience, Maureen "taught literature" but did only "incidental work with writing . . . and that's still with me. I'm kind of a step behind in that area. But I'm working on it. Next year I will do more writing assignments" (I#8, p. 5).

Literature study, for Maureen, involved what she called "critical and creative thinking" (I#2, p. 1; I#8, p. 3). She felt she did a better job fostering those skills in the teaching of literature. When her students read and discussed a novel, she wanted them to move through a progression: (1) comprehending the sequence of events in the literary work, (2) responding to or "getting into" or "enjoying" the literary work, (3) critically analyzing the text of the literary work, and (4) going beyond a critical analysis of the work by connecting the work to certain social ideologies and concerns (I#8, pp. 3-4). Maureen explained this progression:

> I try to get them--once you've gotten yourself into something and once you've thought about something--then you can, I feel like, then you're at a point where you can take it further. In general, trying to get things out of the [text] beyond just, what is Twain's theme here? Beyond that kind of critical analysis. You know, what effect does this have on us? Going beyond critical analysis of the text . . . to critical analysis of the *effect* of the text on *us*--or even of ourselves. Critical analysis of ourselves. Trying to think, how is this incredible prejudice in *Mockingbird*, how is that around in our lives? How do you see that in yourself? (I#8, pp. 3-4)

How did Maureen finally characterize English as a subject for study in school? In the beginning weeks of her first year of teaching, Maureen thought her definition of English remained "basically the same" as the definition she reported during her student teaching experience, but she had a "different perspective now": "I'm not thinking all the time like I was when I was in school about the *big picture*. I'm thinking about what am I going to get done tomorrow" (I#3, p. 1). During the first six months of her first year of teaching English, Maureen believed literature study (particularly the study of the novel) to be the primary component of her English classroom. She connected writing with literature study; sometimes she asked students to complete personal writing assignments (such as personal narratives) or expository assignments (such as the I-Search paper). She reported that she hadn't taught traditional grammar, but she "take[s] problems from the [students'] papers . . . and talk[s] about the problems" (I#8, p. 3). "Sometimes I'd rather not focus on [that kind of language study] at all," Maureen says (I#8, p. 3). She did report some attention to other aspects of language study:

> I did a real short sort of history of the language, sort of dialect, social register sort of thing. Standard, nonstandard English--I brought in some stuff and we talked about how important it is to say what you want to say and how people mess up the language . . . and how much difference it can make if you mess up. And, we've looked at language in a propaganda unit. (I#6, p. 1)

Finally, Maureen believed, "I still can't tie down one particular thing in terms of content that I want to focus on" in English (I#8, p. 6). Although she struggles to define her overall goals for English, Maureen ultimately focused once again on her students' perceptions of themselves, their perceptions of English, and their involvement in the subject she says she "loves":

> There is maybe one thing about English or one thing about themselves that I want to get across to them--maybe that they are able to do the things that I want them to do. I don't know how to say this. I'll say it several different ways. That it's not, English doesn't have to be drudgery. That it's interesting and that it's alive. That it's neat. That there are a lot of things that we can do with this and that we can have a good time with this. . . . There are so many things that I want to get done, so many things about the content that I want to get done. [But] there's sort of a theme throughout it all--that this stuff is *alive*, that it's here for us. . . . It's neat. I love English. (I#8, p. 5)

Learning to Teach English during Student Teaching: Recognizing and Celebrating Diversity in Honors Students. When Maureen began her student teaching assignment, she worried about the lack

of time she would have to develop relationships with students. During the first student teaching seminar, she voiced this concern:

> Student teachers don't have the chance to form relationships with students. When I think of good teachers, I think of personality. These kids aren't going to have the same relationship with me as the cooperating teacher. (S#1, p. 2)

Her concern for students became a central theme for Maureen during her development as a student teacher of English. She was "warned early" that she would be working with college-bound honors students but reported that she thought "any techniques I learned and employed with these kids would work, to one degree or another, with whatever students I would have in the future" (Vignette, p. 1). However, Maureen believed her students taught her lessons about teaching that she hadn't expected to learn.

Even though she had completed high school as an honors student herself, Maureen's experiences with student teaching taught her many lessons about honors students in general. Amazed by the effect that peer pressure seemed to have on her classes, she says, "Certain students can close off everything" (S#1, p. 5). Honors students "argue for the sake of arguing," and Maureen believed this was sometimes counterproductive during class discussions (S#5, p. 5). She believed that honors students passively accepted certain teaching methods or styles because "they're so used to this--they've been dealing with this for a long time. I don't feel like they have a lot of reaction to the way it's done" (S#3, p. 7). Maureen learned that although some honors students are "point consumed," even honors students can be alienated, reporting that some make low grades because they fail to turn in assignments: "I'm a little bit surprised that these kids aren't as incredibly motivated, as completely motivated as I thought they would be" (I#2, p. 10; S#3, p. 7).

During her student teaching experience, Maureen taught two major units with honors juniors and college-bound seniors, a unit on *Huckleberry Finn* with juniors and a unit on *Brave New World* with seniors. While she failed to try "anything extremely nontraditional" with her students, she did learn to vary her approach and her lessons. In the beginning of her student teaching experience, Maureen worked individually with her juniors, conducting book conferences and establishing rapport with them prior to assuming full teaching responsibilities for their classes. She feels her unit on *Huck Finn* was a success in part because of this early relationship:

> The juniors are real inquisitive. And they push you. I've really enjoyed that and I think that's one reason that I prefer to teach higher grades. I think that I feel so much more academically challenged by the questions they ask me and the things that go on in class. . . . It helps me to think on my feet. Sometimes [the juniors] are kind of obnoxious and some of them are kinda quiet and some of them are right there in the middle and they're just these little darlings and they're just wonderful. (I#2, p. 11)

Maureen described a typical pattern in her approach to the teaching of literature with her juniors:

> We start out with a reading quiz which I do just to make sure they read what they're supposed to read. And then I use that as sort of a starting out point. Then I have them write for about ten minutes about [some aspect of the book] and have them get into groups--and I [sometimes] have them underline one sentence that they think is the most important or at the heart of what they are saying. And they are supposed to read that sentence and talk about it in general and then come back and kind of discuss. . . . And the whole class talks. (S#8, p. 4)

Maureen learned that college-bound seniors were much more difficult to motivate than her juniors. During her early experiences in the senior classes, she found herself spending most of her

time "prodding them to work in the library and teaching mini-lessons on quotation marks and bibliography cards, topics that didn't particularly interest either them or me" (V, p. 2). In order to introduce her major unit on *Brave New World* with the seniors, Maureen spent a day creating individual and group utopias which she then compiled for the classes: "So far so good. Like the juniors, they had worked well together in groups, and so I anticipated that their open discussion of the book would go equally well. Wrong" (V, pp. 2-3). Maureen's first attempts at teaching seniors failed miserably.

To begin her carefully planned lesson, students completed a quiz to check reading comprehension. To prepare them further for discussion, she wrote the opening paragraph of the "Declaration of Independence" on the board as a model for American society's ideals, hoping that her students would want to discuss the differences between our society and Huxley's utopian society. She described her students' initial response (or lack of response) to her lesson:

> [T]he juniors had always been ripe for any opportunity to open their mouths. [B]ut when I tried this lesson, I got lots of blank looks and private conversations and very few responses to the questions and comments I posed to my sleepy audience. My initial thought was that . . . the students hadn't finished the assignment. When I graded their quizzes though, I discovered that this was not the problem. Almost all of these students had both read and understood what had gone on, they just didn't want or care to talk about it. (V, p. 3)

Maureen was surprised by this lack of response, but she was even more surprised by her reaction. When her students stopped answering questions, she answered for them and "stood at the front of the room in a feeble attempt to lecture my point across" (V, p. 3). She finally gave up and allowed them to read for the last fifteen minutes of the hour. "My spirits were as low as their interest level," she says (V, pp. 3-4).

When I observed Maureen teach a later lesson on *Brave New World*, she had incorporated some of what she had learned from her seniors that day. She reflected, "I could not always expect students to pick up on my meaning and be eager to respond to the discussions I proposed" (V, p. 4). During this subsequent lesson, Maureen began in a similar fashion, with a quiz to check reading comprehension. She used the quiz as a starting point for discussion, but she also interjected questions which called for students' personal response to the literature:

* What did you think of Bernard at the beginning of the book?
* How did you feel about what happened to John at the end of the book?
* What did you *want* to happen? (Observation #1, pp. 1, 3)

After a few minutes of open discussion, Maureen gave her students a handout entitled "An Afternoon with Mustapha Mond," asking them to consider Mond's major arguments that art, science, and religion have all been sacrificed for the sake of happiness in their society. She asked students to take a personal stand:

> As we've read the book, most of you have objected to at least some of the values of the Brave New World. Now is your chance to argue against this "utopia" and its refusal of our values and treasures. Take five to seven minutes to come up with at least one argument against Mond if you disagree with him. If you think he's right, write down one justification for your position. (O#1, p. 4)

After students had written for several minutes, Maureen asked them to share their ideas in small groups; finally, the whole class reconvened to discuss the various arguments which students presented.

Maureen comments on her approach to this type of lesson, an approach she says she developed in order to "meet the needs of students whose interests and abilities are appropriately diverse":

> I have tried to implement what I've learned about teaching students in the lessons I've planned for the seniors since that first disastrous day. I've used writings, group work, and various active participation techniques to try to get everyone involved and keep them interested. I can't say that even my best efforts have been 100% effective, but class is livelier and students certainly seem to be getting more out of what goes on. (V, p. 4-5)

"Learning to adjust" to students' negative reactions and "learning to do something about it," Maureen believed, were most difficult lessons to learn (S#10, p. 6). As she reflected on her Brave New World unit, Maureen reported that she probably would not teach the book again as a whole-class reading: "I mean it's interesting and there are the little quirks in it that kind of get everybody going, but it's not a book that everybody really enjoys" (I#2, p. 10).

Learning to Teach English during the First Year of Teaching: Teaching Literature. One of Maureen's initial experiences during her first year of teaching involved *planning* activities for the entire year--activities which corresponded to the prescribed curricula for each of her classes. Within the framework of this prescribed curriculum, Maureen generated rough plans for the year:

> I was given the books that I was supposed to read and the textbooks basically a week before school started. So I didn't really have much time at all. And the only positive thing about that is that I was familiar with a lot of it because these were the same things that I'd been taught--the same curriculum. . . . But my planning is--I try to, especially with the literature because it's easier with that--I try to get some kind of idea of when I want to get this finished. I try to nail that down early and then later on work on what I'll do in-between. . . . I do a lot of my planning the night before I'm going to give the lesson. (I#7, p. 1)

In the beginning of the year, Maureen "wrote profusely" about what she thought she would accomplish during a lesson, but by February her planning changed: "I'm a little more comfortable with keeping it inside my head" (I#8, p. 1). Often, Maureen provided her students with a "calendar" for each unit, an idea she obtained from her cooperating teaching. This calendar, generated on her Macintosh computer, provided a visually appealing overall sketch for the units' assignments and due dates. For example, the days from her calendar for the *Animal Farm* unit contained the following plans:

Sept. 24:	Read Chap. 1 of *Animal Farm*
Sept. 26:	Reading Quiz, Chap. 1-4; Discussion
Sept. 27:	Read AF Chap. 5-6 Aloud
Sept. 28:	AF Reading Day
Oct. 1:	Quiz, Chap. 7-10; AF Projects Assigned
Oct. 2:	AF Vocab. Test; Discussion of AF Parallels
Oct. 3:	AF Project Work Day
Oct. 4:	Discussion of AF Themes
Oct. 5:	AF Project Work Day
Oct. 8:	AF Video (continued for three days)
Oct. 11:	AF Review Day
Oct. 12:	AF Test

One characteristic of Maureen's approach to the teaching of literature included her attention to *involving students* in various ways with certain aspects of the literary work. Several examples illustrate this characteristic. First, Maureen asked students to complete a project in conjunction with their study of *Animal Farm*. Among several choices, she suggested they might (1) rewrite the story "updating it so

that it reflects recent political changes in the Soviet Union and Eastern Europe"; (2) write a fable of their own; or (3) publish the front page of two newspapers relating some of the events from Animal Farm, one from *Animal Farm* and the other from the outside world. Second, Maureen introduced a unit on propaganda which extended the study of *Animal Farm*, promoting an interest in language study. She asked small teams of students to devise an advertising campaign for a product which they invented. The major part of the project consisted of planning and writing a sixty-second television commercial for the product, utilizing the propaganda techniques they had studied. The commercials were presented in class, videotaped, and critiqued by students. A third kind of activity which promoted student involvement was designed to motivate students to generate their own questions about what they were reading. When students studied *Great Expectations*, Maureen asked them to write fifteen questions (five from each stage of the novel). She compiled those questions periodically and used them as a starting point for subsequent class discussions. Maureen used a variety of activities throughout the year to enable students to make personal connections with the literary work or to extend literature they were reading.

Maureen believed that she continually "gained confidence" in her position as a teacher. Part of this confidence stemmed from the fact that she constantly "gauged" her students' interests and abilities. She allowed her students to teach her where she needed to go:

> I'm still gauging their ability. I'm not sure where they are in relation to those eleventh- and twelfth-graders that I student taught with. It's real different. . . . I say sometimes, "You guys know this already?" The checking comprehension and seeing whether they're following, whether I'm going too slow or they're falling asleep. I'm still really working that out. (I#4, pp. 3, 6)

When I asked Maureen to reflect on the most important thing she learned during the first six months of teaching English, she pointed once again to her students: "I've learned an awful lot about the students" (I#8, p. 1). Maureen's students, her perceptions of their abilities, and her interactions with them affected her teaching of literature. The following section of the case study provides information on Maureen's approaches to (1) teaching *Escape from Warsaw* with seventh-graders *early* in the school year and (2) teaching *To Kill a Mockingbird* with tenth-graders *later* in the school year.

Working with *seventh-graders* was a challenge for Maureen: "I thought that I'd be most unsure about them, just because they are farther removed from what I've dealt with before" (I#3, p. 6). When she talked about the kinds of lessons she conducted with seventh-graders, Maureen tended to revert to the "teaching as telling" mode: "I just know that if I talk about something, that I'm gonna put it up on the board and go through it and do two or three samples" (I#3, p. 6). She covered "vocabulary" and "spelling" and "study skills" with her seventh-graders because "the kids need it" and "they're not going to figure that out for themselves" (I#3, pp. 4, 5). When Maureen studied literature with her seventh-graders, she often arranged lessons which communicated the notion that literature is a body of knowledge to impart to students. A description of an early seventh-grade literature lesson on *Escape from Warsaw* reveals Maureen's approach.

The first part of the lesson consisted of a ten-minute reading quiz which called for comprehension of the events in the story. Maureen "needed to give them some kind of test over plot--so that I know that they read it. So that they know what's going on in the story" (I#4, p. 3). The questions on the quiz called for factual information:

* Jan left the sword (a) in the truck, (b) in the woods, (c) at Mr. and Mrs. Wolff's house, or (d) in the canoe.

* The children are staying at a camp near a (a) mountain, (b) lake, (c) forest, or (d) river.

* Jan gives the silver sword to (a) Ruth, (b) Mr. Balicki, (c) Edek, or (d) Mrs. Balicki. (EFW Reading Quiz, Observation #4, p. 10)

After completing a "reading quiz" over the last section of the novel, students were asked to participate in a "discussion," which seemed a bit more like a text-based recitation. Maureen projected a map of Europe on the overhead screen as the students discussed the sequence of events in the novel. Often students only interjected one- or two-word responses to Maureen's questions; however, sometimes they generated their own questions about the plot of the book. The following excerpt from the class discussion reveals the pattern of the lesson:

Teacher:	What happened to them in Berlin? Where did they go? Where was Ivan?
Student:	Ivan was in Warsaw.
T:	After they left Berlin, where did they go? What's their final destination? What's the river called? Where do the Wolff's live?
S:	Germany.
T:	Where is that?
S:	Why didn't they take a straight route?
S:	How did they know exactly how to go?
T:	Did they know which direction they were taking?
S:	Didn't they have to pick up people? Didn't they have to find Edek?
T:	Okay, where did they find Edek--early on, remember? What was the name of the river? What was their mode of transportation?
S:	The Danube.
T:	So they took a canoe down the Danube--50 kilometers. That's about 25 or 30 miles. Who takes them to Switzerland? What did we say the name of the place was where they went next?
S:	Lake Constance.
S:	How many miles is that?
T:	It's like walking from California to Georgia.
S:	How long did they travel?
T:	It takes them most of the summer. (O#4, pp. 5-8)

When Maureen talked about her *tenth-grade students*, she revealed that she enjoyed teaching this particular level more than other levels:

> I feel fairly confident with the sophomores. I'm real comfortable with them. I think I enjoy them more than any others. They're the only kids that I work with that I can get something out of what we do. You know, that I can learn--other than just learning how to teach them, but that I can actually learn something and have to think about something from a discussion. (I#8, p. 2)

During my observations of Maureen's literature lessons with her sophomores, I noticed that she sought more student involvement in the lessons as well as more student response to the literature than she did with her seventh-graders. A description of a later sophomore literature lesson on To Kill a Mockingbird reveals this approach.

When students entered the room, they read Maureen's brief outline for the lesson which she had written on the chalkboard:

1. DJ's [Dialectical Journal Entries] Due, Chap. 17-22
2. Reading Quiz
3. Trial Discussion (O#6, p. 1)

Although Maureen began the lesson in a familiar pattern with a reading quiz to check comprehension, she moved beyond simply imparting knowledge about the text, focusing ultimately on the students' responses to the text. During the early stages of the lesson, the talk focused primarily on a clarification of the novel's plot:

Teacher:	Bob's quite a character, isn't he?
Student:	I want to know where their kids are.
T:	Good question.
T:	Why did Tom help Mayella?
S:	He felt sorry for her.
T:	Where were the children?
S:	Getting ice cream.
T:	Mayella had saved seven nickels for a year.
S:	Are they going to get money for this trial?
S:	No.
T:	What's Tom's response when Mayella attacks him?
S:	He gets out. He runs away.
T:	Why does he run away?
S:	He's black.
S:	He was scared.
T:	What impression does his running away give everyone?
S:	He's guilty. (O#6, pp. 3-4)

During the later stages of the lesson, Maureen involved students by asking them to write and then share their responses with the class. She asked students to think about a quotation from an earlier section of the novel, a quote from Scout: "I tried to climb into Jem's skin and walk around in it." She asked students what they thought this quotation meant, and then she connected the quote to the Indian proverb of "walking a mile in a man's moccasins." She explained:

> This is an important thing that goes on in the novel. We've talked about several different people--and all of these people do things that don't make much sense. We think, gosh, why did he do that? Or, why did she do that? I want you to get out a piece of paper and choose one of four characters [Tom, Mayella, Dolphus Raymond, or Atticus] and put yourself in their *skin*--walk around in it. Try to figure out why they do what they do. (O#6, p. 9)

During the discussion that followed, students shared their perceptions of the characters:

Teacher:	Why does Tom run away?
Student:	Back then, people hated blacks so much.
S:	Tom was a colored person living in a small town in a prejudiced society.
S:	He understands his position in society--there's nothing he can do about it.
S:	He tried to be the best person he can and he treats people with respect. But he knows he won't get it in return. That's the way things are.
T:	And Mayella?
S:	She has to live with her father and what he thinks. She has to conform to his views.
S:	He would have killed her. She's afraid.
T:	I wrote about Mayella--I think her guilt forced her to deny it. She knew it wasn't socially correct.
T:	And Dolphus?
S:	He lives with and likes black folks because he doesn't like the way white people treat blacks. He can't stand to live with people that cheat blacks because they're ignorant. So he acts drunk to escape--to maintain his way of life.

T: And Atticus? Is Atticus a good man? A great man?
S: He did what he did because of his conscience. (O#6, pp. 9-11)

At the end of the lesson, Maureen asked students to think ahead about the jury and their decision in the novel. She posed the following task: "Walk around in the jury's shoes tonight, and we'll talk about it tomorrow" (O#6, p. 11).

When I asked Maureen's students to talk with me about their perceptions of their English classes, they reinforced Maureen's definition of English, particularly her emphasis on the importance of literature study. Her *seventh-graders' comments* centered on their admiration of their teacher:

* I enjoy reading and having discussions and working in groups. Mrs. Franklin is my best teacher and she is very nice.

* I don't really like English but I like my teacher.

* English class is cool. Our teacher helps us learn but we can also talk and laugh, too. It's fun. It's my favorite class of the day.

* I love this English class, but I'd like it better if Mrs. Franklin would lighten up and let us write notes, but I love how she teaches.

* I personally think Mrs. Franklin is cool.

Maureen's *tenth-graders* believed their English class was mainly about reading major works of literature: "It's about books." Several students commented on this central feature of the curriculum and what they felt they had learned:

* Now I can read a book and connect it with things that are significant. And I can even understand most of Shakespeare.

* English is reading novels and learning from them. I feel you grow as a person from reading and learning about novels. *To Kill a Mockingbird* is what I've most enjoyed and learned from the most.

* I most enjoy reading books and trying to comprehend more complicated ones. So far, it's my favorite class.

* I have learned how authors can tell a story with the purpose of making a point. I enjoy assigned reading assignments the most.

* I haven't accomplished anything except the books I've read.

* Lot's of time we read novels. That's fun. At least most are. I can't stand Shakespeare.

* As far as accomplishments in English, they aren't too apparent. You may learn many things, but it's not something you realize at the time. It just works its way into your everyday life. The most enjoyable part of English class to me is the reading. Especially when we read a good book that I wouldn't normally read.

Influences or Sources of Knowledge for Teaching English: A Comparison of the Case Studies

Both Jenny and Maureen pointed to several major influences on their development as a teachers of English: their students, their English education coursework, their peers from those methods courses and from the student teaching seminar, their colleagues in the school settings (which, for Maureen, included her spouse). Although Maureen rarely mentioned professional development activities, Jenny believed that local workshops and publications were important. To a lesser degree, Maureen said that her cooperating teacher played a role in her development; in contrast, Jenny felt that her relationship with her cooperating teacher was not useful. Finally, both Jenny and Maureen believed certain factors *did not* influence their development, particularly college English professors. The reflections of Jenny and Maureen provide strong messages for teacher educators as well as suggestions for teacher education program redesign.

The Adolescent Community. The most important influence, Jenny reflected, is the *adolescent community*: "Your students guide you as a teacher. They guide what you do by their reactions, I guess. When you have 30 faces with question marks, you know you're not doing something right" (I#8, p. 11). Maureen reported that her *students* taught her one of the most important lessons she learned during her early development as a teacher. She talked about what she learned from both the honors students she worked with during her student teaching experience and the seventh-, ninth-, and tenth-grade students she worked with during her first year of teaching. "They really influence how you present things," she said, "*how* you go about doing what you do. And that changes among, you know, the same class but different hours. You have to adjust for individual and class personalities" (I#2, p. 6). This "adjustment" was a continual factor in Maureen's teaching. Maureen believed she had "always been pretty comfortable with the content," but over time she "learned a lot about what sixteen-year-olds and fifteen-year-olds and fourteen-year-olds and twelve-year-olds are and what they need" (I#8, p. 1). Her biggest challenge in teaching English, Maureen decided, involved

> trying to adjust each class so that it fits the students I'm addressing. I've learned a lot more by error than anything else. I know when it's wrong. Sometimes I know when it's right, but it's still hit/miss a lot with me at this point. (I#8, p. 1)

Maureen's students "don't control" her choices for how she sets up lessons, but they "influence" her:

> I think about how they'll do with it, and whether or not this is over their heads or under their feet or where they are with it. I try to. And sometimes I'm still guessing. But I adjust and try and keep going. . . . I spent so much time in the academic world [of the college English department], and I'm trying real hard not to let that, my professors, influence the way that I'm teaching these kids. *I'm trying to let them sort of teach me where I need to go.* (I#3, p. 7; I#8, pp. 1-2, *emphasis mine*)

Subject-Specific English Education Courses. Maureen's *English education courses* provided a second major influence on her early development as a teacher. Methods courses, she believed, had an important impact on her growth: "A lot of the stuff that I've learned in methods classes is what I think of more now than so much what I did in high school English" (I#1, p. 2). "My English education classes helped me a lot in deciding the *ways* that I can convey what I know" (I#2, p. 2). Maureen gained ideas for teaching English from her methods courses and her peers in those classes:

> I got a lot of ideas from the Adolescent Literature class. I learned a lot in there about different aspects of [teaching literature]. And different things you can do to get kids interested in [literature]. I learned from my peers in that class--ideas in the mini-lessons. (I#4, p. 2)

Jenny believed her *English education courses* were very important influences: "I use a lot of material from those methods classes. At night, I pull out these files and adapt lessons from my peers in those classes" (I#8, p. 11). When she talked about the value of the methods classes, Jenny reported that she used ideas from the classes but she wished these courses would have provided more than just an "artificial setting":

> [When I need ideas for teaching], I go to all my teaching classes. I've kept all of that--a lot of things that I took, like the writing class, lots of writing examples, lots of ideas, like freewriting, prewriting, that kind of thing. From the [adolescent] literature class, probably just, it helps . . . trying to make a decision about what novels the class will be reading. . . . But it's such an artificial setting. It would be nice, I think, if you could take those mini-lessons and take them to an actual classroom. [In the methods classes], those are your peers. They know what you want them to say. (I#1, p. 6; I#2, p. 3)

Even though Maureen says the "mini-lessons" [simulated teaching] in these education courses were useful, she called for more undergraduate experiences with students. "The mini-lessons were good," she reflected, "but they're real artificial. [My peers] were so nice to me when I taught. They answered my questions and everything" (I#1, p. 5). Pointing to what she called a deficiency in her undergraduate preparation, Maureen said she needed more time "getting used to being in charge of the classroom" and "more classroom management kind of stuff":

> I don't know--maybe videotapes and ask us how we would deal with that situation. Or present different ideas to us. But just dealing with different age levels. Just the basic strategies on how to deal with situations. (I#2, p. 4; I#8, p. 2)

Weekly Student Teaching Seminar Meetings. Jenny felt the *student teaching seminar meetings* were beneficial and important:

> I think you need that once-a-week meeting with the other student teachers to feel like you're not alone out there. The seminars helped to get a lot off your chest when you came, uh, you went back to your classroom with a more positive attitude. (I#2, p. 6)

The seminars provided Maureen with "a useful sounding board." She looked forward to attending the seminars because "you could talk about stuff or whatever. If something interesting happened, it was nice to be expecting that" (I#2, p. 5). Because of the discussions in the seminars, Maureen believed she learned something about students from her peers in the seminar: "I've learned that eighth-graders aren't *at all* like eleventh-graders" (I#2, p. 3, 5). To improve the seminar, Maureen suggested a bit more *focus*: "It's neat to talk about what people have done this week, but it's neat, too, to compare, if you're comparing notes on the same ground" (I#2, p. 5).

Cooperating Teachers. Maureen reported that she had a positive relationship with her *cooperating teacher*: "She was there to help me and I appreciated that. . . . [She provided feedback] real frequently, . . . but she wasn't hovering" (I#2, p. 4). When she was asked to comment on Maureen's performance as a student teacher in her classroom, her cooperating teacher pointed to Maureen's "wide range of knowledge in literature" and her "meticulous planning" (O#2, p. 1). Despite this positive relationship, Maureen felt her own teaching style was *probably more different than alike* in terms of her cooperating teacher's style:

> In [my cooperating teacher's school], they appear to be, at least from what I've witnessed, to be real strict about curriculum and real, *real* curriculum motivated. I don't, assuming that I'm not in the same exact situation, I'll probably spend a little bit more time kind of having fun and . . . not pushing the content so much. (I#2, p. 4)

On the other hand, Jenny felt that she had to endure her student teaching experience, calling it "a game you play for ten weeks and then you're outa there" (S#8, p. 2). Although she found that she agreed with much of her cooperating teacher's philosophy of education, she worried about having to become a "clone" of her (S#6, p. 3). When Jenny discovered that her *cooperating teacher* taught traditional grammar and the "conventions of writing" through worksheets which were disconnected to student writing, she introduced her own adaptation of a writing workshop approach into the seventh-grade classroom.

Colleagues in the First-Year Setting. Jenny believed that she had a tremendous support system for a beginning English teacher. She felt that her relationship with her *colleagues in the first-year setting* was "really helpful." She pointed to the influence of her mentor teacher ("she's really helpful with questions I have") and another English teacher ("I'm down in her room every day") (I#8, p. 11). The support of Jenny's *principal* was very helpful, and she visited him often with questions or problems. In turn, he visited her classroom briefly about once a week.

In contrast, Maureen believed that adminstrators were not very influential: "I don't deal a whole lot with them. The schools are big enough--they're doing their thing and I'm doing my thing" (I#3, p. 3). When Maureen talked about the influence of her colleagues, she pointed to those teachers with whom she worked during her first year of teaching. Although her assigned mentor did not provide a great deal of help to her, several other members of the English department did:

> The one person who's been the most help to me is the person who did my job last year. She's only in her third year of teaching and not in a position to be a real mentor, but she's showed me the ropes. Two or three other teachers seem to me to be very helpful. There's this one teacher who puts two or three handouts in my mailbox--every one which she gave to her tenth graders last year. (I#3, p. 3)

Maureen learned "all different things" from her colleagues during the first year of teaching, "everything from ideas for lessons to just about teaching, how you deal with this and that and other things" (I#8, p. 6). Her husband, Peter, became her closest colleague: "Peter's helped a lot. We are in such similar situations. We get a lot from each other" (I#8, p. 6).

Professional Journals and Workshops during the First Year. Jenny was influenced by professional development workshops, including one sponsored by the state English teachers' organization. She regularly read professional journals for English teachers in order to gain "ideas for teaching" (I#8, p. 11). Professional journals provided Maureen with "a few ideas," but she predicted that she would use these journals more in the future to "perfect my craft." "Right now," Maureen reported, "I'm just trying to get it done" (I#8, p. 6).

College English Professors. Both Maureen and Jenny believed that certain factors played *insignificant* roles in their development as high school English teachers, factors which perhaps even impeding their growth as teachers of English. Jenny felt that her *college English classes* had little impact on her development as an teacher. When I first began talking with Jenny about her experiences within this academic community, she reported that her college English classes were useful because they helped her see literature within an historical framework. After six months of her first year of teaching, she no longer saw the need to teach (or "survey") literature from this historical (or "formal" and "very structured") perspective, and she abandoned this organizational framework in favor of a more response-centered approach (I#2, p. 1; I#8, p. 5). She even wished she could abandon her literature anthology: "It's overwhelming to students, the textbook and all the questions" (I#8, p. 1). Over time, Jenny discovered the need to connect literature to students lives: "That personal connection has got to be there" (I#8, p. 5).

Likewise, the teaching styles of most of Maureen's *college English professors* clashed with her own developing teaching style. "College English classes probably hurt me more than anything," Maureen believed (I#8, p. 6). In the early stages of her undergraduate preparation for teaching, Maureen reported that she enjoyed her college English professors' approaches; however, toward the end of her baccalaureate program, she decided:

> "You can't teach high school kids the same way that a college professor teaches you. Or you shouldn't. . . . I don't expect somebody to sit still and listen to what I said. I don't think I would want to. . . . College teachers should probably teach different, too, but that's a whole other story." (I#2, pp. 2-3)

Implications for Teacher Educators

The stories of Jenny and Maureen suggest that beginning teachers' beliefs about English and their instructional practices are interwoven in complicated ways. As novices begin to teach, they may initially draw upon their prior beliefs; however, their encounters with students, with institutional constraints, and with peers in particular contexts may help them to articulate, examine, and even rethink or reconsider their assumptions about the role of their subject matter in the school curriculum.

Learning to teach is clearly a complicated and problematic endeavor, an experience often fraught with tension and anxiety, with frustration and doubt. Often student teachers and beginning teachers perceive conflicting views of their disciplines or of their own identities as teachers from many different sources. Coping with the resultant tensions is not an easy task. Enabling novices to unravel and understand these complexities provides a difficult challenge for teacher educators. The following suggestions may help teacher educators rethink their *own* purposes and and reinvent their own roles:

1. Teacher educators must invite their students to recall and explore their long "apprenticeship of observation" of teachers (Lortie, 1975). As Feiman-Nemser and Buchmann (1985) suggest, "the pull of prior beliefs" about the "familiar worlds of teaching and learning" is strong for prospective teachers (p. 29). Both Jenny and Maureen pointed to the strong influence of those English teachers whom they had observed during their years of schooling. As they recalled their memories of their own experiences as students in English classrooms, they both eventually decided to reject the conceptions of English which they saw enacted in those classrooms. The extent to which they were able to become truly reflective and overcome their "mental stereotypes" of teaching proved to be an important factor in their development. Through the recursive processes of inquiry and reflection, teacher educators must allow future teachers to have opportunities to identify, examine, and perhaps even overcome their "mental images" of teachers and teaching. Such reflection must be a component in all phases of teacher education programs.

2. Teacher educators must "provide opportunities for prospective teachers to identify and examine the beliefs that they have about the content they teach" (Grossman, Wilson, & Shulman, 1989, p. 32). Belief exploration and challenge should guide teacher education curricula and practice (Pajares, 1993). This study provided Jenny and Maureen with a number of opportunities to reflect on their own personal definitions of English, but such opportunities were not formal and consistent aspects of the university's English education program. Well-designed coursework has the potential to enable novices to grapple with their beliefs about teaching and learning, to explore their knowledge and conceptions of subject matter, to provide an occasion for transition to pedagogical thinking, and to engender a reflective attitude toward teaching (Grossman, 1991; 1992). Teacher educators have begun to employ pedagogies which invoke narrative modes, providing opportunities for the 1) writing of personal histories and autobiographies, 2) collaborative discussions of teaching cases or stories of teachers and teaching (Carter, 1992), and 3) the writing of teaching cases.

3. Teacher educators must help beginning teachers understand that their attitudes toward students and students' abilities can have a powerful impact on their instructional decisions. For example, even though Maureen often reported that she wanted to "reach" students from a "diverse population," her lower expectations for seventh-graders negatively affected her instructional choices. With seventh-graders, her literature discussions were more like recitations and her literature tests asked only for factual recall. Maureen did say, however, that she had never really considered working with middle school students and knew little about the age group. In fact, her student teaching assignment placed her among an elite group of students: college-bound juniors and seniors. Because they were younger, Maureen felt that seventh-graders needed "vocabulary" and "spelling" and "study skills": "they're not going to figure it out for themselves." Toward the end of her first year as a teacher, Maureen was just beginning to understand how her beliefs about the students affected what took place in her classroom. In their final interviews for this study, both Maureen and Jenny suggested that they should have had more opportunities to interact with a variety of students *prior to* their initial teaching experiences.

4. Teacher educators must foster the development of a certain disposition in novices--a willingness and a desire to learn more about their subjects, their students, their schools and communities, and themselves. New teachers "need to be aware of their responsibility to acquire new knowledge throughout their careers" (Grossman, Wilson, & Shulman, 1989, p. 29). Both Maureen and Jenny were able to reflect on and learn from their experiences in teaching. Because of their inquiry and continuous reflection, their ideas about English as a subject for study in school were mutable rather than fixed. As teacher educators, we must realize that such growth does not occur automatically; we must help our students develop this lifelong skill in systematic ways. By modeling such an attitude ourselves (Wilson, 1992) and by involving teacher candidates in authentic action research projects as a part of their professional coursework (Kutz & Roskelly, 1991), we help novices develop such a "research attitude." In addition, as novices record events and personal reactions in teaching journals or logs or as they develop portfolios which document their own growth throughout the teacher education program, they become more aware of the value of such reflection (Fox, 1993). This redesign of professional education coursework invites prospective teachers to participate in experiences of inquiry and reflection which support continual, lifelong, self-regulated learning. As Fosnot (1989) suggests, teacher educators have begun "to maximize the opportunity to probe . . . students' understanding in a way that would cause them to continue questioning, rather than to accept rote answers" (p. 40). In this vein, teacher candidates are becoming knowledge producers rather than knowledge receivers, moving from what Kutz (1992) calls *unconfident answer-knowers* to *confident question-askers* (p. 69).

5. Teacher educators must help prospective teachers when their ideas about the best procedures and practices for teaching English "clash" with what they experience in school contexts during the initial phases of learning to teach. These two case studies suggest that student teachers and beginning teachers in secondary English "live" on the borders between competing conceptions of literature: the conception present in the university English department's literature courses, the conception present in education courses, the conception present in classrooms they observe or in which they teach. For example, prescribed curricula (even pre-selected literature anthologies) can influence how beginning teachers organize for instruction and enact curricula. Often, Jenny and Maureen spoke of their feelings of powerlessness in the face of such constraints, but through this study, they were able to think through their options and plan accordingly. In addition, as they began to teach, both Maureen and Jenny faced local constituencies whose preconceived ideas about the purposes of English clashed with their own. They found support from peer groups (e.g., weekly student teaching seminar meetings, other colleagues and adminstrators in schools), professional workshops and publications, and family members.

Finally, the development of a body of case literature may represent an opportunity for a new direction in the education of future teachers. Thoughtfully written case studies hold great promise for

developing and elevating the pedagogical thinking and reasoning abilities of novice teachers (Carter, 1990; Doyle, 1990; Goodlad, 1990; Kleinfeld, 1991; Merseth, 1990; L. Shulman, 1986, 1992; J. Shulman, 1992). After writing research-based case studies (such as the cases of Jenny and Maureen), I have utilized these cases in English education courses at the Universities of Missouri, Georgia, and Arizona. Preservice teachers read the narratives at various points during these courses and wrote extended responses to each. Their richly varied responses became the subject of our lively class discussions. The cases enabled teacher candidates to begin the transition to pedagogical thinking, for they saw themselves as teachers, speculating on how their decisions might have been similar to or different from the ones represented in the case studies. For the first time, many of these preservice teachers began to abandon their visions of what they believed they should be learning in teacher education courses (i.e., recipes for good teaching), and they began to view teaching as more richly problematic and complex. Marti, a teacher candidate, summarizes students' reactions to the case method of instruction:

> The case studies taught us things that no textbook could have dealt with in such a specific way: Jenny's writing workshop and her approach to process, Maureen's somewhat low expectations for her seventh-graders, Daniel's envied and almost mysterious rapport with his students. These were exciting vignettes of real teaching.

By reading and responding to such subject-specific teaching cases (as one of many experiences in a comprehensive teacher education program), preservice teachers may begin to engage in what Applebee (1988) calls the "process of meaning making" in learning to teach, a process of "becoming" which will continue throughout their teaching lives.

References

Amarel, M. & Feiman-Nemser, S. (1988). Prospective teachers' views of teaching and learning to teach. Paper presented at the meeting of the American Educational Research Association, New Orleans.

Applebee, A. (1988). The enterprise we are part of: Learning to teach. In M. Lightfoot & N. Martin (Eds.), The word for teaching is learning: Essays for James Britton. Portsmouth, NH: Heinemann.

Britzman, D.P. (1986). Cultural myths in the making of a teacher: Biography and social structure in teacher education. Harvard Educational Review, 56, 442-456.

Britzman, D.P. (1991). Practice makes practice: A critical study of learning to teach. Albany, NY: SUNY Press.

Calderhead, J. (1987). Cognition and metacognition in teachers' professional development. Paper presented at the meeting of the American Educational Research Association, Washington, D.C. ERIC ED 282 844.

Carter, K. (1990). Teachers' knowledge and learning to teach. In W.R. Houston (Ed.), Handbook of research on teacher education (pp. 291-310). New York: Macmillan.

Carter, K. (1992). Creating cases for the development of teacher knowledge. In T. Russell & H. Munby (Eds.), Teachers and teaching: From classroom to reflection (pp. 109-123). London: The Falmer Press.

Clandinin, D.J. & Connelly, F.M. (1987). Teachers' personal knowledge: What counts as "personal" in studies of the personal. Journal of Curriculum Studies, 19 (5), 2-14.

Clark, C.M. & Peterson, P.L. (1986). Teachers' thought processes. In W.C. Wittrock (Ed.), Handbook of research on teaching, 3rd edition. New York: Macmillan.

Denzin, N.K. (1978). The research act: A theoretical introduction to sociological methods, 2nd edition. New York: McGraw Hill.

Doyle, W. (1990). Case methods in the education of teachers. Teacher Education Quarterly, 17, 7-15.

Elbow, P. (1990). What is English? New York: Modern Language Association.

Erickson, F. (1986). Qualitative methods in research on teaching. In M.C. Wittrock (Ed.), Handbook of research on teaching, 3rd edition. New York: Macmillan.

Feiman-Nemser, S. (1983). Learning to teach. In L.S. Shulman & G. Sykes (Eds.), Handbook of teaching and policy. New York: Longman.

Feiman-Nemser, S. & Buchmann, M. (1985). The first year of teacher preparation: Transition to pedagogical thinking? Paper presented at the annual meeting of the American Educational Research Association, Chicago. ERIC ED 256 753.

Fosnot, C.T. (1989). Enquiring teachers, enquiring learners: A constructivist approach for teaching. New York: Teachers College Press.

Fox, D.L. (1991). From English major to English teacher: Case studies of student teachers and their first year of teaching English. Unpublished doctoral dissertation, University of Missouri, Columbia.

Fox, D.L. (1993). Constructing a personal theory of teaching, learning, and assessment: Lessons from one preservice teacher's portfolio. Paper presented at the International Qualitative Research in Education Conference, University of Georgia, Athens.

Fox, D.L. (in press). The influence of context, community, and culture: Contrasting cases of teacher knowledge development. In C. Kinzer & D. Leu (Eds.), The forty-second yearbook of the National Reading Conference.

Glaser, B. and Strauss, A. (1967). The discovery of grounded theory. New York: Aldine.

Goodlad, J.I. (1990). Teachers for our nation's schools. San Francisco: Jossey-Bass.

Goodlad, J.I.; Soder, R.; & Sirotnik, K. (Eds.) (1990). Places where teachers are taught. San Francisco: Jossey-Bass.

Grossman, P.L. (1987). A tale of two teachers: The role of subject matter orientation in teaching. Knowledge Growth in a Profession Publication Series. Stanford, CA: Stanford University, School of Education.

Grossman, P.L. (1990). The making of a teacher: Teacher knowledge and teacher education. New York: Teachers College Press.

Grossman, P.L. (1991). Overcoming the apprenticeship of observation in teacher education coursework. Teaching and Teacher Education, 7 (4), 345-357.

Grossman, P.L. (1992). Why models matter: An alternate view on professional growth. Review of Educational Research, 62 (2), 171-179.

Grossman, P.L.; Wilson, S.; & Shulman, L.S. (1989). Teachers of substance: Subject matter knowledge for teaching. In M. Reynolds (Ed.), Knowledge base for the beginning teacher. Elmsford, NY: Pergamon Press.

Hogben, D. & Lawson, M.J. (1984). Trainee and beginning teacher attitude stability and change: Four case studies. Journal of Education for Teaching, 10, 135-153.

Kleinfeld, J. (April, 1991). Changes in problem-solving abilities of students taught through case methods. Paper presented at the Annual Meeting of the American Educational Research Association, Chicago.

Kutz, E. (1992). Preservice teachers as researchers: Developing practice and creating theory in the English classroom. English Education, 24 (2), 67-75.

Kutz, E. & Roskelly, H. (1991). An unquiet pedagogy: Transforming practice in the English classroom. Portsmouth, NH: Boynton/Cook.

Lacey, C. (1977). The socialization of teachers. London: Metheun.

Lanier, J.E. & Little, J.W. (1986). Research on teacher education. In M.C. Wittrock (Ed.), Handbook on research on teaching, 3rd edition. New York: Macmillan.

Lincoln, Y. & Guba, E.S. (1985). Naturalistic inquiry. Beverly Hills: Sage.

Lortie, D.C. (1975). Schoolteacher: A sociological study. Chicago: University of Chicago Press.

Lortie, D.C. (1966). Teacher socialization: The Robinson Crusoe model. The real world of the beginning teacher. Washington, D.C.: National Commission on Teacher Education and Professional Standards.

Merriam, S.B. (1988). Case study research in education: A qualitative approach. San Francisco: Jossey-Bass.

Merseth, K. (1991). The case for cases in teacher education. Washington, DC: AACTE.

Nespor, J.K. (1987). The role of beliefs in the practice of teaching. Journal of Curriculum Studies, 19 (4), 317-28.

Pajares, F. (1993). Preservice teachers' beliefs: A focus for teacher education. Action in Teacher Education, 15 (2), 45-54.

Palonsky, S. & Jacobsen, M. (1988). Student teacher perceptions of elementary school social studies: The social construction of curriculum. ERIC ED 293-787.

Popkewitz, T. (Ed.) (1987). Critical studies in teacher education: Its folklore, theory, and practice. New York: The Falmer Press.

Richardson, V.; Anders, P.; Tidwell, D. & Lloyd, C. (1991). The relationship between teachers' beliefs and practices in reading comprehension instruction. American Educational Research Journal, 28 (3), 559-586.

Ryan, K. (1986). The induction of new teachers. Bloomington, IN: Phi Delta Kappa Educational Foundation.

Shulman, J. (Ed.) (1992). Case methods in teacher education. New York: Teachers College Press.

Shulman, J. & Colbert, J. (1988). The intern teacher casebook. San Francisco: Far West Laboratory for Educational Research and Development.

Shulman, L.S. (1986). Those who understand: Knowledge growth in teaching. Educational Researcher, 15 (2), 4-14.

Shulman, L.S. (1992). Toward a pedagogy of cases. In J. Shulman (Ed.), Case methods in teacher education. New York: Teachers College Press.

Spradley, J.P. (1979). The ethnographic interview. New York: Holt, Rinehart, & Winston.

Veenman, S. (1984). Perceived problems of beginning teachers. Review of Educational Research, 54, 143-178.

Wilson, S.M. (1990). The secret garden of teacher education. Phi Delta Kappan, 71, 204-209.

Yin, R.K. (1984). Case study research: Design and methods. Beverly Hills: Sage.

Zancanella, D. (1991). Teachers reading/readers teaching: Five teachers' personal approaches to literature and their teaching of literature. Research in the Teaching of English, 25 (1), 5-32.

Zeichner, K. (1987). The ecology of field-experience: Toward an understanding of the role of field experiences in teacher development. In M. Haberman & J.M. Backus (Eds.), Advances in teacher education, Volume 3. Norwood, NJ: Ablex.

Zeichner, K. (1983). Individual and institutional factors related to the socialization of teaching. In G.A. Griffin & H. Hukill (Eds.), First years of teaching: What are the pertinent issues? R&DCTE Report No. 9051, pp. 1-59. Austin, TX: The University of Texas at Austin.

Zeichner, K. (1988). Understanding the character and quality of the academic and professional components of teacher education. Paper presented at the annual meeting of the American Educational Research Association, New Orleans.

Zeichner, K. & Tabachnick, R. (1985). The development of teacher perspectives: Social strategies and institutional control in the socialization of beginning teachers. Journal of Education for Teaching, 11, 1-25.